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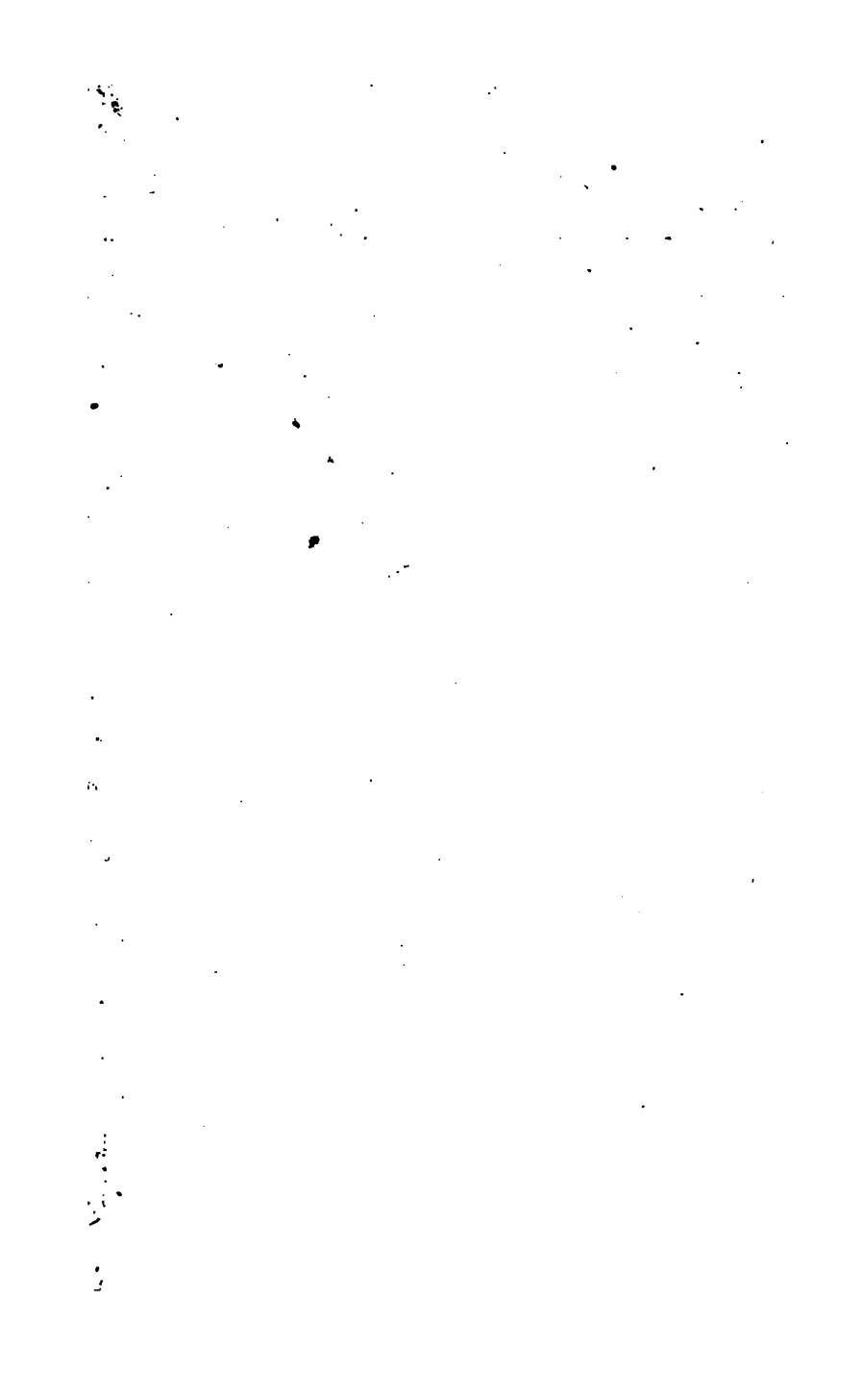


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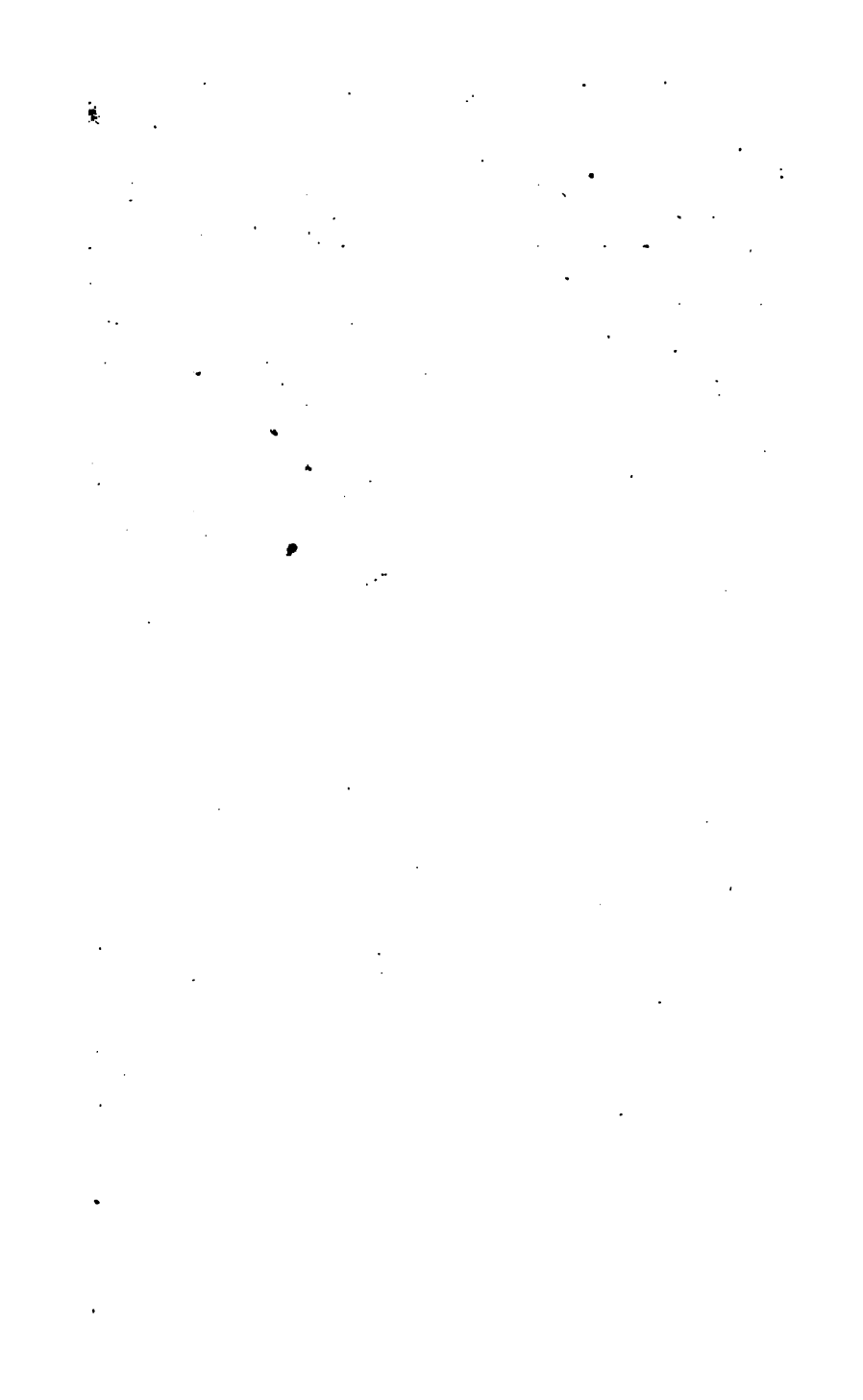


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A NEW TREATISE
ON
CHESS:
CONTAINING
THE RUDIMENTS OF THE SCIENCE,
WITH
AN ANALYSIS OF THE BEST METHODS
OF PLAYING THE DIFFERENT
OPENINGS AND ENDS OF GAMES;
INCLUDING
MANY ORIGINAL POSITIONS,
AND A SELECTION OF
FIFTY CHESS PROBLEMS
NEVER BEFORE PRINTED IN THIS COUNTRY.



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PREFACE.

IT HAS been often remarked as a matter of surprise, that, while so many elaborate works on Chess, are from time to time issuing from the press,—no good compendium of small size and price, has hitherto made its appearance. Whether or no this deficiency arise from the reluctance of scientific players to publish in so unpretending a form, certain it is, that such a book has always been in great request ;—and to supply this desideratum, is the object of the present publication.

Throughout the composition of this work, the best authorities—Ancient and Modern—Foreign as well as English—have been consulted ; and their various deductions and opinions compared with those of many first-rate players of the present day. In describing the various methods of opening the game, the excellent plan of Ponziani has been adopted ;—the leading error is generally pointed out, and the game dismissed at that point—either when some decisive advantage has been obtained—or, when the opening being mutually well played, both parties remain equal in position.

The beginner should go through these pages very deliberately ;—weighing well every move, and carefully examining the consequences of those which are not particularly marked. It is highly probable, that some moves here recommended, will appear to him objectionable ; and he may think that he could suggest others preferable ;—let him not, however, be too confident of this, but rather be diffident of an opinion, not founded upon experience and practice. Should either the beginner or the more advanced student, ask why some particular moves have not been illustrated, it may be replied— for the same reason that many thousand more are left unnoticed :—to avoid swelling the volume to an inconvenient size, while they also serve as studies for the solution of the learner.—The greatest care has been taken to avoid typographical errors ; such as remain, will be the more readily excused.

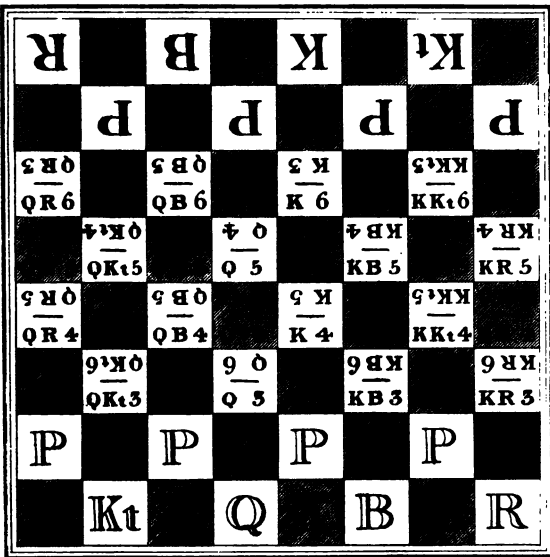
In conclusion, the Author ventures to anticipate, that his humble efforts to promote the study of Chess, will not be found unacceptable ; and that the time is rapidly approaching, when this truly noble recreation, will more generally have superseded the frivolous and exceptionable amusements, in which so many delight.

ABBREVIATIONS

USED THROUGHOUT THIS WORK.

K.	. . . . .	for	. . . . .	King
Q.	. . . . .		. . . . .	Queen
R.	. . . . .		. . . . .	Rook
B.	. . . . .		. . . . .	Bishop
Kt.	. . . . .		. . . . .	Knight
P.	. . . . .		. . . . .	Pawn
sq.	. . . . .		. . . . .	square
ch.	. . . . .		. . . . .	check
chg.	. . . . .		. . . . .	checking
dis.	. . . . .		. . . . .	discovering
G P. or Gamb. P.	. . . . .		. . . . .	Gambit Pawn

Situation of the Pieces, and Names of the Squares



CHAPTER I.

DESCRIPTION OF THE CHESS-MEN, &c.

THE Chess board must be placed with a white corner at the right hand, of the lower part of the board. Strictly speaking, the division of the squares into two colors, is totally unnecessary at Chess; indeed, it is not unusual in Arabia and other countries, to play on a board, or sheet of paper, merely lined off into squares; the two colors, however, facilitate the calculation of intricate positions, not only for beginners, but for more advanced players. Most authors account for this manner of placing the board, by pretending, that it originated with some of the ancients, who, superstitiously, thought themselves certain of victory, if they had the lucky hue of white displayed on their right hand. Conceiving that the following work will be found much more serviceable to beginners, if entirely devoted to practical purposes, I shall avoid encumbering its pages, with any of the current legends, respecting the origin, &c. of the game of Chess; and, shall equally omit the usual catalogue of anecdotes, generally as false as they are foolish, with which most preceding writers, have eagerly covered their paper.

The pieces used in our emblematic war, consist, on each side, of a King, a Queen, two Rooks or Castles, two Bishops, two Knights and eight Pawns. At the beginning of the game, these pieces are placed by each player as follows:—in the corner squares, to the right and left, the Rooks are posted; then, a Knight is stationed next to each Rook, and a Bishop next to either Knight; the King and Queen occupy the two centre squares of the line, observing, that the white Queen always stands on a white square, and the black Queen on a black square; the Kings are, consequently, opposite. The eight Pawns are placed on the eight squares, immediately in front of the superior pieces. The pieces on the King's side of the board, are called, for the sake of distinction, King's Bishop, King's Knight, and King's Rook; and the Pawns on the same side, are, the King's Pawn, King's Bishop's Pawn, King's Knight's Pawn, and King's Rook's Pawn. The pieces and Pawns on the Queen's side, are named in a similar manner from the Queen; as, Queen's Bishop, Queen's Knight, &c.

The King can move to any of the squares adjoining that on which he stands; but only one square at each move, except in castling, as will be explained hereinafter. I hardly need to add, that no piece can move to a square, which is already occupied, unless to take a piece.

The Queen has the same move as the King, with this important difference; that, instead of being able to move only one square at a time, she can traverse any number of squares at one move. She, consequently, combines the move of the Rook and Bishop, and is the most valuable piece on the field of action.

The Rook can, at one move, be played over any number of squares in a right line; but cannot move diagonally like the Bishop.

The Bishop moves at once, over any number of squares diagonally, but cannot be played in right lines like the Rook. The Bishops can never, therefore, leave the colors they are first placed on.

The move of the Knight is the most difficult of explanation. The Knight moves one square, forward, backward, or sideway; and finishes the move, by proceeding one square diagonally; or, the Kt. may be moved at first one square diagonally, and then one square forward, or sideway. To exemplify this, place the K. Kt. on his own square, and there are three squares he can move to; viz., K. second square., K. B. third square, and K. R. third square. The Knight's range being definite, as to the extent of his move, can never be extended like the march of the Queen, Rook, or Bishop; and it is the only piece that can move over another. I am aware, that, although this would seem to Chess-players, the clearest explanation that could possibly be given, of the Knight's move, yet to beginners, altogether ignorant of the first principles of the game, it will still appear difficult to comprehend. I advise beginners, therefore, as the easiest mode of acquiring the moves, to take a ten-minutes lesson of some friend; or to look over a few games while others are playing. Should you be debarred from either of these opportunities, place the pieces at once on the board, and resolutely lag through the first game, given in this work; in doing this, you will learn the different moves of the pieces, and the meaning of most of the technical terms used in Chess; and, although you will be extremely perplexed, to make out the first half-dozen moves, yet, when these are once understood, the remainder will easily follow. At Chess, as at every thing else, "*Ce n'est que le premier pas qui coute.*"—But to resume our subject.

The Pawns can only move forward in a right line, and neither backward, obliquely, nor sideway (except in taking, when they move obliquely). The Pawn only marches one square at a time; each Pawn has, however, the option, the first time in the game he is moved, of being played either one, or two squares; but, in exercising this option, may be taken *en passant*. (See article, *En passant*)

Each piece (except the Pawn, which, indeed, is seldom classed as a piece) can take in the same direction as it moves. In taking you lift off the adverse piece, and place your own on the square it occupied; and not, as in the game of draughts, on the square beyond. You are never obliged to take, but may do so, or no, without incurring any penalty (as at draughts), for refusing the offer. The Pawn takes diagonally, to the right or left; constantly moving forward one square. When a Pawn reaches one of the extreme squares of the board, it may be exchanged for any piece (except the King), you choose to demand; for instance, you may call for a second Queen, a third Knight, &c., supposing both your Queen or Knights to be still remaining on the board.

The clearest, and most generally used method, of describing the moves of a game, and which is observed in the following pages, is, to suppose the board divided into two parts; one half of which

belongs to the white, and the other to the black pieces. Each half of the board is then subdivided, and each square has its own particular appellation, taken from the different names of the pieces; as, King's square, Queen's square, &c. Again, the line of squares, running in a direct line before the King, is called the King's file, and the other files are named from the pieces in a similar manner. Observe, however, that the squares immediately in front of the pieces, in their original position, and on which the Pawns are placed, are not called King's Pawn's square, &c., but King's second square, &c.; the square before the King's Pawn, too, is called the King's third square, and the square again before, or above that, the King's fourth square. We now cross our own half of the board, and the next square in a right line, takes the name of the King's fifth, or adverse King's fourth square. Proceeding on the same file, the remaining squares are entitled, King's sixth (or adverse King's third), King's seventh (or adverse King's second), and the extreme square is always known as the adverse King's square. Apply this principle to all the other squares and pieces, and you will soon become readily familiar with them. When a Pawn has not been moved, it is frequently described as being "at its square."

The Chess-men being placed, the parties begin the engagement by moving a piece alternately, in such a manner, as they think most likely to decide the victory in their favor; aiming to gain such numerical superiority, by capturing your antagonist's officers, as may conduce to your finishing the battle, by giving the coup-de-grace to his King. The game is not (as in draughts) considered as being won by that player who remains with the last man, but by him who can first succeed in giving *Checkmate* to his adversary's King. (See the articles *Check* and *Checkmate*). When, owing to particular circumstances, neither party is able to give *Checkmate*, the game is drawn, as will be further explained presently. You will observe, that the King is the only piece, which, from the constitution of the game, is not liable to be taken; the game being finished without removing the King from off the board.

CHAPTER II.

EXPLANATION OF THE PRINCIPAL TECHNICAL TERMS USED AT CHESS.

CASTLING. Once in the game, you have the privilege of playing as one move, a compound move of the King and Rook, which is called *Castling*. This can only be done, however, under those restrictions laid down in the laws. The method of *Castling*, practised in England and France, is, as follows:—to *Castle* with the King's Rook, you place the King on King's Knight's square, and the Rook on King's Bishop's square. To *Castle* with the Queen's Rook, you place K. on Q. B sq., and Q. R. on Q. sq. You will observe, that, in either case, the King is moved two squares, and, the Rook being brought over him, is placed on the adjoining square. Our mode of *Castling*, is termed by the Italians, *Castling "alla Calabrista,"* from Greco, the celebrated Calabrese, who adopted it in his work as the

only legitimate method. It is much to be regretted, that the English players have never introduced the Italian mode of Castling, in which the King and Rook, have a choice of any of the intervening squares; as well as those they originally stood on.

CHECK. The King is said to be in Check, when attacked by any hostile piece or pawn. As in every other case, this is best explained by practical illustration. Place the King on his own square, and suppose your adversary to move Q. to his K. sixth sq.; your King is then so situated, that, were he any other piece, he would be liable to be taken; unless, you could either take the opposing Q.—remove your K.—or place some one of your pieces, between his Q. and your K.—In this position, your King is, therefore, said to be in Check. To shew the meaning of the term “check by discovery,” replace the K. on his sq., and place your adversary’s Q. as before on his K. sixth sq., with one of the adverse Bishops between his Q. and your K.; then remove the B., and the Q. is said to give Check by discovery. A double Check, is, when two pieces give Check at once; a triple Check can never be given, according to our method of playing the game.

CHECKMATE, OR MATE. When the King is checked by any adverse piece or pawn, and, can neither take the piece so checking him, move his King out of check, nor interpose any piece or pawn,—he is CHECKMATED, and the game is at an end; being won by the party giving Checkmate.

DOUBLED PAWN. A doubled Pawn, is a Pawn which has left its own original file, in consequence of making a capture; and is, therefore, on the same file, as some other Pawn.

DRAWN GAME. If neither party can give Checkmate, the game is drawn. This may happen from a variety of causes; such as a perpetual check, or when both players persist in making particular moves, from which neither party chuses to vary. Stalemate also constitutes a drawn game: and, it is usual to give the game up as drawn, when both parties are left with a small equality of force; as, for instance, a Queen, or Rook, each, alone with the King. Both common sense and courtesy, will point out many situations, in which you ought to offer to draw the game.

EN PASSANT. See the Fifteenth Law.

EN PRISE. When a piece can be taken, it is said to be “en prise”; that is, liable to be taken at the option of your opponent.

EXCHANGE. You are said to win the Exchange, when you gain a Rook, for a Bishop or Knight.

GAMBIT. An opening, in which a Pawn is sacrificed for an attacking position. There are many species of Gambits; but they are in general founded on the King’s Gambit, and the Queen’s Gambit. Some variations of the King’s Gambit, are distinguished by the names of the parties who are supposed to have first introduced them, such as the Salvio Gambit, the Muzio, or Cascio Gambit, &c. Others for the sake of distinction, are named from some move in the commencement; such as the Bishop’s Gambit, so called from the Bishop’s being brought out instead of the Knight, &c.

GIUOCO PIANO. That opening, in which, after both players have moved K. P. two sq., the first player brings out K. Kt.; and, on

being answered with Q. Kt., plays K. B. to Q. B. fourth sq., and his antagonist does the same.

MINOR PIECE. A Knight or Bishop is called a minor piece, to distinguish them from the superior officers.

PASSED PAWN. A Pawn is called a Passed Pawn, when there remains no adverse Pawn in front of it, either on the same file or on either of the adjoining two files. The Passed Pawn, is, consequently, no longer prevented by any of the opposing Pawns, from being advanced to Queen. A Player is said to Queen a Pawn, when he moves it to the extreme square of the file; in which case, he may demand a new Queen.

STALEMATE. When your King is not in check, and yet is so situated, that he cannot move without going into check,—it being your turn to play, if you have no piece or pawn that can be moved, your King is Stalemated; and the game is drawn, according to the law relative to Stalemate. Formerly, it was the custom, absurd as it may appear, that he who gave Stalemate, *lost* the game.

CHAPTER III.

REMARKS ON THE DIFFERENT PIECES, INCLUDING AN ESTIMATE OF THEIR RELATIVE VALUE.

ON THE KING.

As the King can never be taken, his relative value cannot be estimated. At the commencement of the game, it is generally bad play to move the King about; but after the principal pieces, and particularly the Queens, are off the board, the King becomes a highly useful agent, and ought to be played up to the scene of action. Avoid leaving your King, to receive a check from a Knight, or any other piece, that attacks another of your men at the same time. It is sometimes good play not to take a Pawn in front of your King; as it masks him from your adversary's pieces. When you can check the adverse King, mind that by so doing, you do not improve his situation, by allowing him to bring another piece into play, or by removing his King. Nothing is more absurd, than checking at every opportunity, merely because *you can check*. It is generally, however, good play, if, by a succession of checks, you can force the King to an open, and, consequently, exposed part of the board.

ON THE QUEEN.

The Queen is equal to two Rooks and a Pawn; but, of course, as in every other measure of relative worth, this estimate only applies to general positions. At the beginning of the game, I consider the Queen to be worth rather more than this; but her value slightly diminishes, as the field opens for the Rooks.

The Queen is well styled by Ponziani, as "the Achilles of Chess," and should not be rashly exchanged, even for three pieces; for, unless your other men are well brought out in support of each other, you will probably commit your game. Being so important a piece, it is bad play to employ the Queen to support any point, that may

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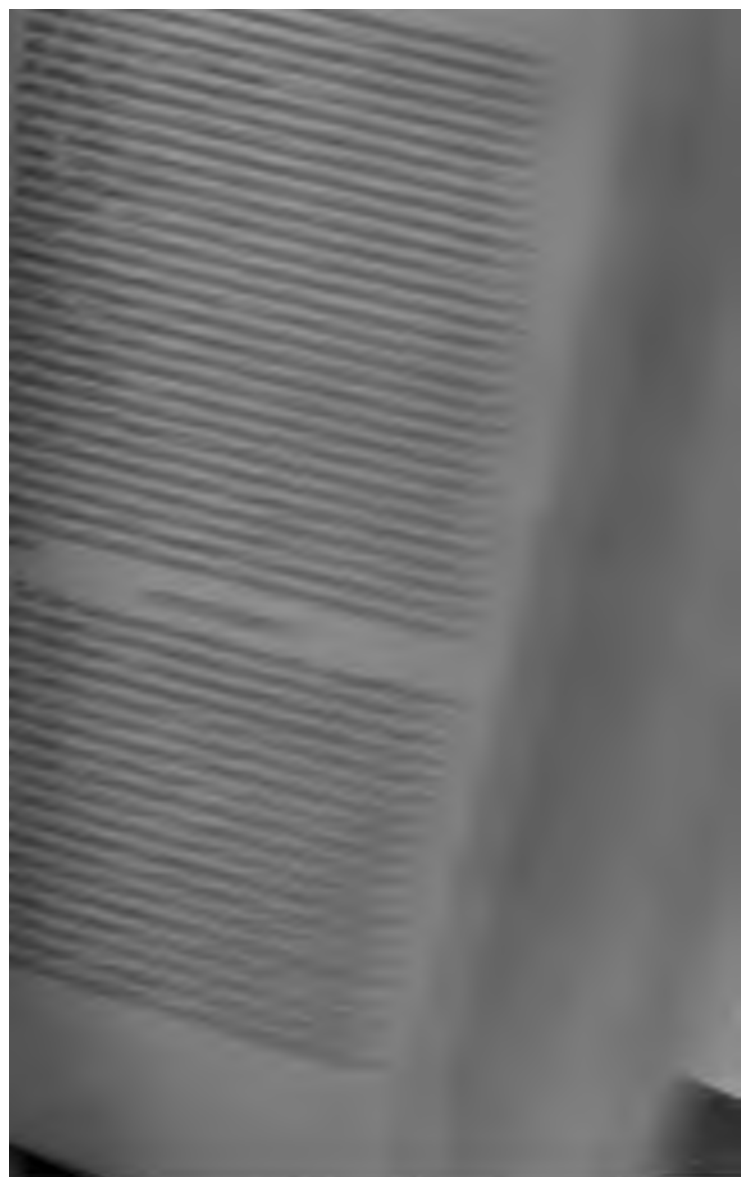
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be as easily defended by one of her subordinates. It is seldom correct to move the Queen forward, in the very early part of the game ; as she not unfrequently gets hampered by different attacks, in withdrawing her from which you lose, at least, moves, if not "matériel." When you think you can take a pawn safely with the Queen, be careful that it has not been left as a lure, to draw your Queen from the scene of action ; many games are lost through making a safe, though, as it turns out, an injudicious capture. You may sometimes, defeat a violent attack, by offering to exchange Queens.

ON THE ROOK.

The Rook is reckoned equivalent to a minor piece, and two Pawns ; a Rook and two Pawns, are also generally equal to two minor pieces. At the beginning of the game, the action of the Rook is greatly circumscribed ; but as the field becomes more open, its value increases accordingly. In some few positions, the Rook can draw the game against the Queen ; and the Rook generally draws, against the Rook and Bishop, although the great Philidor was of a different opinion. Endeavour to get your Rooks into speedy communication with each other ; and when possible, place them so as to command the open files. This piece does not stop the advance of Pawns so well as the Bishop. A Rook is generally well placed, on the second rank of your adversary's pieces ; and it is mostly good play, when your opponent has played Q. to his K. second sq., and has not Castled, to move a Rook to K. sq. ; even although there may be several pieces between you and the hostile Queen. The Rook is the only piece, except the Queen, that can give Mate, with the single assistance of the King.

ON THE BISHOP.

The Bishop, is equal in value to three Pawns, and may be indiscriminately exchanged for the Knight, to which it is, however, superior by one-twelfth part, as shown by Carrera and Lolli ; the move of the Kt. being more difficult for the adversary to calculate, perhaps, restores the balance of worth ; and makes the two minor pieces of equal value. The Bishop, as well as the Knight, can generally draw the game against the Rook ; and the two Bishops, or one Bishop and a Knight, can give Mate, when left with the King only. The King's Bishop is an exceedingly useful piece, particularly, at the beginning of the game ; because it can be brought to attack the adverse King, either before or after Castling ; it is consequently good play, to offer sometimes to exchange your Q. B. for the adverse K. B. When about to move either Q. P. one sq., or Q. to K. second sq., at the commencement of the game, be certain that you are not blocking up your K. B. ; which should in many cases be brought out, before either of those moves are played. At the close of the game, if you are strong in Pawns, endeavour to get rid of your adversary's Bishops ; as they prevent the advance of Pawns, better than either the Rooks or Knights ; and, if you have a less number of Pawns than your foe, try to be left with a Bishop running on the reverse color of his ; as, in that case, the game may be frequently drawn, through his not being able to exchange off the Bishops.

ON THE KNIGHT.

Most of the remarks that relate to the Bishop, may also be applied to the Knight, being of the same value. In one position only can the two Knights draw the game against the Queen, while the Bishops can do so in many cases; the two Knights with the King alone cannot also give Checkmate. Do not, because you are told a minor piece is abstractedly worth three Pawns, rashly make the exchange, without there is a strong probability of success. Observe, that the Kt. on the Rook's files, has only half the number of squares to play to, that he would command in the centre of the board; do not, therefore, play your Knight to the Rook's file without good cause. At the beginning of the game, the Knights are more frequently well placed at the Bishop's third square than at K. or Q. second square. At the end of the game, a Knight with some Pawns is stronger than a Bishop with an equal number of Pawns, because the Kt. can move both upon white and black squares, and therefore possesses greater powers of attack. Observe this rule, and you will frequently win games, by contriving to be left with the Knight against the Bishop. The problem respecting the Knight's having the capacity of moving to each square of the board alternately, has not been thought unworthy of solution by EULER, DE MOIVRE, and many first-rate mathematicians. A very simple method of performing this once-considered difficult task, has been latterly discovered by a scientific German writer (Warnsdorf). Place the Knight on any square you like, and begin by moving him to that square from which he would command the fewest points of attack; observing, that if his power would be equal on any two squares, you may play him to either; and that, of course, when a square is once covered, it is not to be reckoned amongst those which he commands. Continue moving him on this principle, and he will traverse the sixty-four squares in as many moves.

ON THE PAWN.

The Pawn being worth less than a piece, it is generally better play to support it, when attacked, with another Pawn, than with a more valuable man. At the commencement, Pawns are far stronger when only advanced two squares than when pushed further; endeavour, therefore, to get your K. P. and Q. P., at the K. and Q. fourth squares, and keep them in that position until you can advance either of them with advantage: this remark applies also to any other two Pawns at your fourth squares. Do not be too fearful of doubling a Pawn; a Pawn doubled on the Rook's file is generally useless; but the Rook's Pawn is generally stronger when placed on the Knight's file, and when removed, makes an opening for the Rook; it is also, frequently, advantageous to bring one of the Bishop's Pawns into the centre. Generally speaking, it is good play to exchange the Bishop's Pawns for the centre Pawns. The King's Bishop's Pawn is the weakest point of the game, and should seldom be advanced one square only, as it blocks up the K. Kt. An isolated Pawn is rarely of much value, if pushed too far before the close of the game. Young players are too apt to advance K. R. P. one square, in the beginning of the combat, thinking that this move

prevents their adversary from attacking their Knights with his Bishops. Nothing can be more erroneous; for, generally speaking, you might provide for the threatened attack in some other way, and by moving your Pawn one square, you commit the position of the Pawns on that side, and your antagonist frames his attack accordingly; whereas, by leaving it unmoved, it is much more difficult to attack, as you still retain the power of advancing one or two squares. You will rarely see good players make this move, except in giving odds, when they are obliged to act on the defensive, not being able to afford exchanges. It is seldom good play to Castle on that side where your Pawns are advanced, but always endeavour, should your adversary have Castled, to push on the Pawns on the same side against him, should this be consistent with the general position of your pieces.

ON CASTLING.

Castling, according to our method, is more frequently a defensive than an attacking move; do not, therefore, get a habit of always Castling, unless your game requires it, as in so doing, you frequently lose a move. Another disadvantage attending your having Castled is, that after that move your position is committed, and your adversary can frame his attack accordingly; while, before you have Castled, he must always be in doubt, (should you have so prepared your game that you can Castle at will), and cannot bring the same degree of force to bear upon you. When you do not Castle, the King's Bishop's second square is generally the best square to play the King upon. It is, mostly, better to Castle with the King's Rook than with the Queen's; but, sometimes, by Castling on the reverse side to that on which your adversary has Castled, you are enabled to push your Pawns down on his King, in great strength. After Castling, it is seldom good play to advance the Pawns in front of the King; at least, before the Queens are off the board. In receiving odds, it is frequently good play not to Castle at all. Endeavour so to bring out your pieces, that you may be certain of being able to Castle at almost any point of the game; and try to prevent the same thing in your adversary's game, either by a Check, which would force his King to move, or by getting the command of some one of the squares, over which he must pass in Castling.

CHAPTER IV.

GENERAL INSTRUCTIONS FOR BEGINNERS.

THE greater part of the General Rules, laid down by most writers, for acquiring a knowledge of the science of Chess, may be summed up in this axiom, "Play as well as you can." The student, however, will do well to impress the following advice on his mind.

The art of playing well at Chess, consists, principally, in gaining moves, by making your adversary play forced or defensive moves; an attacking player, is, therefore, more likely, generally speaking, to become skilful, than one who merely confines himself to acting on the defensive.

In Chess, it is *not* the greater number of pieces that wins the game, but the strongest position ; if you can rapidly concentrate the powers of several pieces to bear upon the adverse King, you will frequently force a Checkmate at the expense of a piece, while the opposing army, are, from some cause or other, "hors du combat." NAPOLEON, in Italy, was the beau-ideal of a first-rate Chess player.

Move your pieces out before your Pawns ; or you will be prevented from framing a strong attack, by the intervention of your own Pawns.

Beware of always playing the same opening ; some players learn one particular debut, and never attempt any other. It is, certainly, desirable to be thoroughly versed in some very attacking game, but "toujours perdrix," is, to say the least of it, in exceedingly bad taste. Pique yourself on knowing how to play every opening in its turn.

Never touch a piece without moving it, and never suffer your opponent to infringe the laws of the game more than yourself. If you play with a stranger, agree before hand, that the strictest rules shall be observed. No player can improve, who gets a habit of taking back moves ; a person doing so, contending with one who plays honorably and fairly, has as great an advantage, as if the other were to give him the odds of a piece or two.

When your game is really desperate, do not protract a surrender too long, but give up with as good a grace as possible. The wisest man is inwardly chagrined on losing at Chess, but the fool, only, allows this feeling to be perceived by his adversary.

Do not fall into the habit, of preferring to play with the black or white men ; and, to prevent your contracting this preference when studying from the books, play the different colors alternately.

Between two beginners, the loss of a piece is of no great consequence ; carry this principle further, and you will see that even between two good players, the mere gain of a Pawn is nothing : from this I deduce that you should generally play the Gambit, and the most attacking openings. If PHILIDOR could sit down to play with LEWIS, the advantage of a Pawn in the beginning of the game, would most probably decide the event ;—but we are not all Philidors.

Never play with a better player without offering to take odds, nor with an inferior in skill, without insisting on giving such odds, as will make the game interesting to you. Nothing can be more ungentlemanly, than to expect a superior player to furnish you amusement without reciprocity ; if you were playing at any other game for a stake, you would be ready enough to cry out for odds : Chess is not played for money, but you should not therefore be selfish, to say nothing of the greater degree of improvement to be derived from playing a difficult game. Young players are more apt to be vain of their skill, than they will be, when better acquainted with the game ; do not, with this feeling, offer to give odds to a stranger, for fear he should be able to give you the Rook ;—such things have been.

In receiving the odds of a piece, do not accept the Gambit, but rather play K. P. only one square on your first move. You will gain more improvement by winning, no matter how, two or three games of a better player, than by losing twenty or thirty through allowing your opponent to establish the attack he meditates.

I cannot help warning you against the foolish habit, of hovering with your hand over the board, for a quarter of an hour, before you make your move ; this is a gross impropriety, and very annoying to your antagonist.—Dr. Franklin has given us an excellent paper on the morals of Chess.

Do not appear impatient at the length of time your opponent may take in moving ; when it is your turn to play, you may be as long as you like. Avoid, however, being tedious on moves, where you have little or no choice. I have seen players dwell for five minutes, over a position, in which their King was Checked, and had but one square to go to.

All very fine players appear to play slowly, because in difficult situations they are a long time in moving ; probably if you had their skill, they would not seem so tedious. A first-rate player, is, perhaps, in a particular case, twenty minutes making a move.—“What a slow player !” is the cry of the uninitiated looker-on ; forgetting, that the veteran has been exploring the consequences arising out of a dozen or more moves, none of which moves, are in the remotest degree visible to the impatient tyro. Some fine players, *who have incessant practice*, play both well and fast ; but I advise the beginner to play very slowly, and not to move, until he thinks he sees his way.

It is an erroneous, though commonly received opinion, that the looker-on sees the game best ; he may see one particular move better than the player, but (supposing they possess an equal degree of skill), the player, in general, sees more than he.

Next to constant practice, nothing facilitates improvement so much as looking over better players, and studying the different works that have been written on the game. Indeed, I am convinced from experience, that, supposing two players to be possessed of equal aptitude, and to devote an equal time to play, if the one were to study from books, and the other entirely neglect them, the former would in a very short time, be able to give his friend the odds of a piece. Do not, however, fall into mannerism by always playing book openings ; one of the greatest advantages to be derived from a knowledge of them, is, the knowing when they may be departed from. It will be said, that there are many fine players, particularly in France, who have never, scarcely, looked into a Chess book ;—to this I reply, that all such players must have had incessant practice in actual play, which naturally supersedes the necessity of study, except as matter of amusement.

I have heard it remarked—“but what is the use of studying games and positions, that may never occur ?”—True ; but when you teach a boy arithmetic, you give him particular sums and problems to resolve ; these problems, will never occur to him in real life, but in learning to work them, the young student becomes perfected in the common rules of figures, necessary to their solution. Chess players acquire, also, an improved style of play from books, and situations occur every day, which they may win, from having met with something similar in the course of their solitary studies.

It is a very good plan, to play over, afterwards, by yourself, such games as you have lately played ; if you have lost them, try whether they could not have been saved, and examine whence your error is

to be dated from ; if you have won, try whether you could not have improved the attack. You will find it difficult, at first, to go through the moves of a game afterwards ; but with a little practice, this may be soon acquired.

In concluding this part of my subject, I have to request of such persons, as do not wish to make Chess a matter of study, not to think that the difficulty of acquiring a tolerable knowledge of it, amounts to the impossibility there may appear to be attendant on it. One of the peculiar beauties of Chess is, that, if two beginners be equally matched, they feel *quite* the same interest in the game, as if they were thoroughly learned in its mysteries. Indeed, they, perhaps, enjoy it more than the very greatest players, who, having conquered every difficulty, have no longer any opponents who can contend against them ; and who, having, when they play, their reputation at stake, feel the greater degree of mortification at being occasionally defeated. The beginner may, however, rest assured, that by patiently going through this little work, he will acquire, with occasional practice, sufficient skill, to win of nearly all the players he may meet with in private life.

CHAPTER V.

THE LAWS OF CHESS ; AS SETTLED AND ADOPTED BY THE LONDON CHESS CLUB.

No. I.

The Chess-board must be placed, with a white corner on your right hand, at the lower part of the board ; the Rook on your right will, therefore, be always on a white square. If the board be improperly placed, and the mistake remain undiscovered, until four moves on each side have been played, the position of the board cannot be altered, during the remainder of that game ; but, if the error be discovered, before four moves have been played, either player has a right to insist on recommencing the game.

No. II.

In beginning the game, should there be any of the pieces placed on wrong squares, or any pieces omitted to be placed on the board, the position may be rectified, and such pieces added ; provided, as before, there have not been four moves played on each side ; in that case, the game must be played out as the pieces stand, and without such, as may not have been placed with the others at the commencement.

No. III.

If a player, in giving odds, omit removing the piece or Pawn, he has engaged to give, from off the board, before four moves on each side have been played, he may be compelled to play out the game, with all his pieces as they stand ; and, even though he should give Checkmate, the game is to be considered as drawn. If he discover his error, before playing his fourth move, he may take off the piece or Pawn he has undertaken to give, and the game must be commenced "de novo."

No. IV.

When playing even (that is, when no odds are given), it is usual to draw lots, for the first move of the first game; the parties afterwards take the move alternately. When the game is drawn, the player who began that game, begins the next;—for a drawn game is to be reckoned as no game, or as if that game had never been played. The player giving odds, may also use which men he pleases; but when no odds are given (supposing both to want the same colored men), the question is decided by lot. During the sitting, each player, continues to make use of the same colored men, as he had in the first game.

No. V.

A player giving the odds of a piece or Pawn, has always the first move, unless it be otherwise agreed. The player engaging to give the Rook or Knight, may give the piece from which side he likes; but, in giving the Pawn, it is always understood, that the King's Bishop's Pawn is the Pawn to be given. In receiving the odds of the Pawn and the three first moves, the first player must not pass his own half of the board in taking these moves. (He might otherwise force Checkmate, by taking his three moves as follows:—1. K. P. one square—2. K. B. to Q. third square—3. Q. checks, and then mates in two moves.)

No. VI.

If the player touch one of his pieces or Pawns, it being his turn to play, he must move the piece so touched, unless at the first instant of touching it he say "j'adoube;" (an obsolete expression, signifying "I adjust," or "I replace.") If a piece be improperly placed, or should fall off the board, you must still say "j'adoube" in replacing it, should it be your turn to move, or you may otherwise be obliged to play the piece as above. (Of course, the saying "j'adoube" will not exonerate you from moving the piece touched, unless said while in the act of first touching it. A player might otherwise hold a piece in his fingers for five minutes, while hesitating on the move, and then saying "j'adoube," might restore it to its place, and play another instead.)

No. VII.

If a player touch his King, it being his turn to play, and then find that he cannot move him without going into check, no penalty can be inflicted, on his replacing the King, and playing another piece instead. If, also, he should touch a piece, which cannot be played without leaving the King in check, he must move his King; but should the King be unable to move, without going into check, no penalty can be inflicted.

No. VIII.

Should you, however inadvertently, touch one of your adversary's pieces (it being your turn to play), without saying "j'adoube," in the act of first touching it, he may compel you to take that piece, if it can be taken. Should you be unable to take it, you must move

your King ; but if the King cannot move without going into check, no penalty can be inflicted. In any case of being obliged to play your King, you cannot Castle on that move.

No. IX.

As long as you hold a piece on any particular square, you may withdraw it at any time, and play another move with the same piece ; but after once quitting your hold, the move is committed, and cannot be retracted. (This law ought, certainly, to be revised, and the move to be considered as completed, on touching any particular square with the piece. It is extremely annoying, to see your adversary hovering about several squares with a piece, before fixing on its point of destination. Placing the finger on the board, in planning a move, is also a bad habit, though strictly legal).

No. X.

Should you, by mistake, move one of your adversary's pieces instead of one of your own, you may be compelled, at the choice of your opponent, either to take the piece, if it can be taken—to replace it where it stood, and move your King—or, to leave it on the square to which you have inadvertently played it. (In this, as in every other case, should the King be unable to move, without going into check, that part of the penalty must be remitted).

No. XI.

If a player should capture a piece, with one that cannot take it, without making a false move, his antagonist may either compel him to take such piece, with one that can legally take it, or, to move the piece touched. (To exemplify this law, let us suppose that you take a piece with a Rook, giving by mistake, such Rook, the move of a Bishop ; you may, in that case, be obliged either to play the Rook, or to take the piece, should it be "en prise" of any of your pieces.)

No. XII.

Should you, inadvertently, capture one of your own pieces with another, you may be compelled to play either of the two, at the choice of your adversary. (The case of your taking one of your adversary's pieces with another, is met by Law X).

No. XIII.

The player making a false move (moving a Rook, for instance, as if it were a Knight), may be compelled—either to leave the piece on the square to which he has played it—to move it to a square within its proper line of action—or, to replace it, and move the King instead.

No. XIV.

If a player make two moves in succession, he must replace the second piece ; or, by way of penalty, his adversary may insist on both the moves remaining ; and may go on with the game, as if only one move had been played.

No. XV.

When, at the first move of a Pawn, it is advanced two squares, your adversary has the option of taking it "en passant" with a Pawn, but not with a piece. (Suppose, for example, your adversary's King's Rook's Pawn to be at your K. R. fourth square, and you push K. Kt. P. two squares; in this case, he is at liberty to capture your K. Kt. P. with his K. R. P., taking off your Pawn, and placing his own on your K. Kt. third square.)

No. XVI.

You are not allowed to exercise the privilege of Castling, under either of the following circumstances. Firstly, if your King have moved.—Secondly, if he be in check.—Thirdly, if either of the squares which the King must traverse, or play to, in Castling, be commanded by one of your adversary's pieces.—And, lastly, if the Rook with which you intend Castling, have been previously moved. Should you Castle in either of these cases, you may be compelled to recall the move, and your antagonist has the choice, of obliging you to play, either your King or Rook. (It will be seen, that you are not deprived of Castling from your King having been in check, nor from your Rook's being at the time under attack. You may also Castle with Q. R. if the Q. Kt. square be commanded by one of the hostile pieces, as the King has not to pass over, or on to that square. A player giving the odds of the Rook, may Castle on that side of the board, as if the Rook so given, were in its proper place. If this privilege were debarred him, he would be giving greater odds, than he has undertaken to give.)

No. XVII.

When you give Check to the King, you must always apprise your adversary of it, by saying "Check," or he is not obliged to notice the Check, either by interposing a piece or moving his King; but may play some other move, as if no Check had been given. If, also, after neglecting to say Check, the King should remain in Check for one or more moves, and on your then perceiving it, you should attack one of his pieces or Pawns, at the same time saying "Check," you can derive no advantage from this; for, every move, that may have been played since you first Checked his King, must be recalled on both sides, and your original Check must then be provided for. (It is almost unnecessary to observe, that we are not required to say "Check," upon attacking the Queen).

No. XVIII.

Supposing you^e to discover your King to be in Check, and to have remained so, during two or more moves, without your being able to ascertain how it first occurred;—in this case, you are at liberty to retract your last move, and provide for the Check.

No. XIX.

If your antagonist should say "Check," without at the same time really giving Check, and you should, in consequence, have moved your King, or interposed a piece—you may retract this move, *provided you discover the error, before your adversary plays again.*

No. XX.

When you have advanced a Pawn to the extreme rank, or eighth square of the board, it immediately assumes the power of any piece you chuse. (The constitution of the game, would, of course, not allow of your demanding a second King, but you may have as many Queens, Knights, &c. as you can get. *En passant*, I may be allowed to add, that it is to be presumed from the wording of this law, you might not call for a Pawn, and replace it at its own square; but might certainly, for argument's sake, leave it at its eighth square, as a *Pawn*, without exchanging it for a piece).

No. XXI.

If your adversary give you Stalemate, the game is drawn; and, as after other drawn games, he who had the first move before, will play first, on beginning again.

No. XXII.

At the close of the game, if you remain with a Rook and Bishop against a Rook, or with both Bishops, or with a Knight and Bishop, against a King only, you are bound to give Mate in fifty moves at most, or the game is drawn. The moves must be reckoned from that point, at which your opponent gives you notice, that he intends computing them. As in every other case, in which the number of moves is specified, these moves must be fifty on each side. Should you remain with greater force than the above, as, for instance, with the Queen and King, against the King only, the same law must be observed. Should you, however, have undertaken to Mate with any particular piece or Pawn—or on any specified square—or to compel your antagonist to give you Checkmate or Stalemate—in all such cases, you are not to be restricted to any given number of moves.

No. XXIII.

If you should undertake to win any particular game or position, and your adversary should succeed in drawing such game or position, he wins the game. (Should you, for instance, undertake to win three games running, and your opponent draw one of them, you lose the match. At first view this may appear to clash with that law which declares a drawn game to be no game; but, in the present instance, it is to be supposed, that your adversary calculates on the probability of his drawing the game, when he engages that you shall not win it; and, the correctness of the law, is evident.)

No. XXIV.

Whatsoever irregularity, or false move, may have been committed by your antagonist, you cannot inflict any penalty, after moving, or even touching, a piece.

No. XXV.

Should any dispute occur between the players, as to points of the game, for which the laws may not have provided, or, on which they may not be considered as being sufficiently explicit, the question ought to be referred to a third party, together with such precedents,

as may be adduced, to bear upon the case ; and the decision then given by the referee must be considered as final.

CHAPTER VI.

INTRODUCTORY GAME.

THE following is a weakly played game, introduced on purpose to show, practically, some of the most prominent errors, young players are apt to fall into. It is also so arranged, as to contain moves which lead to a clear explanation, of the greater part of the technical terms used at Chess. It will be found, that in the course of this work I have invariably addressed my observations to White in the second person, and have spoken in the third person of Black, as being White's imagined antagonist.

WHITE.

BLACK.

1. *K. P. advances two sq. to K. fourth sq.*—As no piece but the Kt. can play before a Pawn is moved, it is better to advance a Pawn on the first move. The K. P. is the best P. to move, as it gives more command of the board to your pieces than any other.
 1. *K. P. also two sq.*
2. *K. Kt. to K. B. third sq.*—This move is well played, as you at once attack the adverse Pawn, which your opponent must defend to prevent you from taking.
 2. *Q. P. one sq.*—Black would do better to defend P. by moving Q. Kt. to B. third sq. ; his move blocks up the course of K. B.
3. *K. B. to Q. B. fourth sq.*—This is generally the best square to play K. B. to, at the commencement of the game, as it attacks the weakest point of your adversary's position, viz. his K. B. P. ; it is true, that his King defends it at present, but if you can bring a second piece to bear on it, he must also, in order to save it, bring another to its defence.
 3. *K. Kt. to B. third sq.*—Eager to attack K. P., he brings out Kt. prematurely.
4. *Q. P. one sq.*—You defend your P., but ought rather to have advanced K. Kt. to K. Kt. fifth sq., when you would have had a strong attack.
 4. *Q. B. to K. Kt. fifth sq.*—This move is not a bad one, as it prevents your K. Kt. from moving ; he might also have offered to exchange Bishops, by moving Q. B. to K. third sq. ; if you had then taken his B., he would retake with P., and a doubled Pawn in that position would be no disadvantage to him, but the contrary. Your K. Kt. is now said to be EN PRISÉ.
5. *Q. Kt. to Q. second sq.*—You play this Kt. in order that if he take K. Kt. you may take B. with Kt. :—very well, but you have overlooked that this move blocks up your Q. B., and was besides, at present, totally unnecessary, as the Q. could *retake*.

5. *Q. to K. second sq.*—A bad move, because it confines K. B.; he should have played Q. B. P. one sq., or brought out Q. Kt.
6. *Castles, by moving K. to K. Kt. sq., and K. R. to K. B. sq.*—There is no danger in this move, though it may not be your strongest.
6. *Q. Kt. to B. third sq.*—He might have advanced Q. B. P. one sq., in order to move Q. P. one sq. on the next move; supposing he had done all this, and that you took Q. P. with K. P., he would retake with Q. B. P., and have two Pawns well placed in the centre of the board.
7. *Q. B. P. one square.*—Good; it prevents his Kt. from advancing.
7. *Castles with Q. R., by moving K. to Q. B. sq., and R. to Q. sq.*—He castles on the opposite side of the board in order to push his Pawns on your King; he ought to liberate his K. B.
8. *K. R. P. one sq.*—You attack B., in order to make him take Kt., or retreat; you, however, weaken the position of the King, by advancing this Pawn at present
8. *B. takes Kt.*—He might also have retreated B. to K. R. fourth square.
9. *Q. takes B.*—It would have been better to take with Kt., as your Q. B. still remains obstructed; you did well not to take with K. Kt. P., as you would have exposed your King; and your K. R. P. would have been an isolated Pawn, which is seldom worth much on the Rook's file.
9. *Q. R. P. one sq.*—Black plays thus, to prevent your attacking his Q. Kt. with your K. B.; he would not have been injured by this attack, and should not, therefore, lose a move in guarding against it. As his move is utterly worthless, you have the same advantage, as if you were allowed to move twice running.
10. *Q. to K. B. fifth sq. checking.*—His King is now IN CHECK, that is, so attacked, that, he would be liable to be taken, were he any other piece. You play badly in giving this check, as you will see that you lose a move, in getting your Q. away; while, by leaving the check open, you might presently have gained some advantage by giving it. This is a good example of an useless check.
10. *K. to Kt. sq.*—Being in check, he must either move K., interpose some piece, or take your Q.; he cannot do the latter, and therefore moves. If he had interposed Q. at Q. second square, you might take K. B. P. with B.; for he could not retake B. with Q., as he must not leave his K. in check; and, if he then took your Q. with Q., you would retake his Q. with R. P., remaining the winner of a Pawn.
11. *Q. Kt. P. two sq.*—Of course, you understand that every Pawn, on its first moving, may march either one or two squares; this move is not, perhaps, your best, but yet it has an object, which is to prevent him from attacking K. B. with Kt. 1

would rather hear a beginner, give a bad reason for making a move, than give none at all.

11. *Kt. P. attacks Q.*
12. *Q. to K. B. third sq.*—Your Queen is now forced to retreat, and he has opened a path for his K. B.; and this is, in consequence of your giving an useless check.
12. *K. B. to R. third sq.*
13. *Kt. to Q. Kt. third sq.* 13. *B. takes B.*—He plays well in taking this B., for, as his own B. is not defended, he must otherwise move it away, and that would be losing a move.
14. *Q. R. takes B.*—The B. must be taken, but the question is with which? If you retake it with Kt, your Kt. is out of play; but I should have preferred taking it with the other Rook, as, when the adverse K. has castled, it is good play to get your Rooks in front of his K., and then advance the intermediate Pawns.
14. *K. R. P. two sq.*—He advances this P., on the principle of my last observation. If he had attacked your K. B. with Q. Kt. P., you could have played it to Q. fifth square.
15. *Q. P. one sq.*—Black ought to take this P.; it does not follow, that, because I pass a move over in silence, I approve of it.
15. *Q. Kt. P. two sq.*
16. *Q. P. advances.*—Black had better have taken the Pawn. You advance this P., seeing that your B. is attacked, in order to take his Kt., if he capture B.: but, you do not see, that, after taking B., his P. attacks your Kt.; so that you lose two pieces for one. Notwithstanding this, your move is *radically* good, as I shall presently show you.
16. *P. takes B.*
17. *P. takes Kt.* 17. *P. takes Kt.*
18. *Q. R. P. takes P.*—This is the most interesting point of the game: you have lost a Kt., but have a strong attack on his King, through his having moved the Pawns in front of K., and through the excellent position of the DOUBLED PAWN, at Q. B. sixth sq. You threaten to play Q. to Q. third sq., and I leave it to your ingenuity to find out, whether Black can prevent this from proving fatal. A good player would have moved Q. to Q. third sq., instead of taking P., but it comes to nearly the same thing.
18. *K. R. P. one sq.*—Black is so intent upon following up his own attack, that he overlooks the hold you have upon him. If you now play Q. to Q. third sq., you have a forced won game; for if he allow you to take Q. R. P., you give Checkmate, next move, by moving Q. to Q. Kt. seventh sq.; if, again, he defend P., by moving K. to R. second sq., you win thus (I recapitulate the moves):—
- Q. to Q. third sq. K. to Q. R. second sq.
R. to Q. R. sq., and then Checkmates almost immediately.
- Having shown that you have a won game, I shall now suppose you to overlook this attack altogether, and play
19. *K. Kt. P. two sq.* 19. *P. takes P. en passant.*—

30. *K. P. advances, chg.*—This is in better style than taking P., or giving a number of inconclusive checks.

31. *K. takes P.*—This is fatal ; the Pawn was held out as a lure to your King.

31. *Q. to K. seventh sq. ch.*

32. *K. to Q. fifth sq.*—You will observe, that, there are only two other squares open to the King ; and, if he go to either of them, Black takes P. with Q., checking, and winning the Rook.

32. *Q. to Q. sixth sq.—Mate.*

Black now gives you CHECKMATE, and has won the game ; you will observe, that, your K. being in check, can neither move away, take the Queen, nor interpose any piece.

CHAPTER VII.

ON THE KING'S KNIGHT'S GAME.

FIRST GAME.

WHITE.

BLACK.

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|------------------------------|--|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. Kt. to K. B. third sq. | 2. If he play K. B. to Q. third sq., you move K. B. to Q. B. fourth sq., and whether he then play Q. B. P. one sq., or K. Kt. to B. third sq., you get the better game by advancing Q. P. two sq.—Defending the K. P. with K. B. is radically bad, as it blocks up his Q. B. and Q. P. |
| 3. K. B. to Q. B. fourth sq. | 3. Q. to K. Kt. third sq., appearing, at first view, to gain a Pawn, as two are attacked. |

FIRST MODE OF PLAY.

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| 4. Q. P. one sq. | 4. Q. takes K. Kt. P. |
| 5. K. B. takes K. B. P. ch. | 5. If Black take B. with K., you attack Q. with K. R., and, on her withdrawing to K. R. sixth sq., you check K. and Q. with Kt.—Therefore, K. to Q. sq. or K. second sq. |
| 6. K. R. to K. Kt. sq. | 6. Q. to K. R. sixth sq. |
| 7. K. R. to K. Kt. third sq., winning the Queen. | |

SECOND MODE OF PLAY.

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|---|-------------------|
| 4. Castles. | 4. Q. takes K. P. |
| 5. K. B. takes K. B. P. ch., winning the game in a few moves. Observe, that, if he play K. to Q. sq., you take K. P. with Kt., and, if he play to K. second sq. you bring K. R. to K. sq. | |

SECOND GAME.

WHITE.

BLACK.

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|---------------------------|--|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. Kt. to B. third sq. | 2. K. Kt. to B. third sq.—An exceptionable move. |
| 3. Kt. takes P. | |

IN THE FIRST PLACE.

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|--|------------------------|
| 4. Q. P. two sq. | 3. Q. to K. second sq. |
| 5. K. Kt. to B. third sq. | 4. Q. P. one sq. |
| 6. K. B. to K. second sq., and then Castles, having the better game. | 5. Q. takes P. ch. |

IN THE SECOND PLACE.

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|--|------------------------|
| 4. Q. to K. second sq. | 3. K. Kt. takes P. |
| 5. Q. takes K. Kt. | 4. Q. to K. second sq. |
| 6. Q. P. two sq. | 5. Q. P. one sq. |
| 7. K. B. P. two sq., and you win a Pawn. | 6. K. B. P. one sq. |

THIRD GAME.

WHITE.

1. K. P. two sq.
2. K. Kt. to B. third sq.
3. K. Kt. takes P.—Black's second move is by no means good, as it will be seen, that, if he take your Kt., he loses the game.

This opening is generally known as DAMIANO'S GAMBIT, from its being first printed in his work. Damiano has always been allowed the claim, of being the first practical writer on Chess; he was, however, merely the compiler of the book, the whole of which is to be found in a much earlier work, by LUCENA.

BLACK.

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|---|---|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. Kt. to B. third sq. | 2. K. B. P. one sq. |
| 3. K. Kt. takes P.—Black's second move is by no means good, as it will be seen, that, if he take your Kt., he loses the game. | |
| | 3. Black's best move would now be Q. to K. second sq.; by which he would recover the Pawn, although you would remain with the better position. Supposing, however, that he take the Kt. |
| | K. B. P. takes Kt. |
| 4. Q. to K. R. fifth sq. ch. | 4. If he interpose K. Kt. P., you check at K. fifth sq., taking P., and then take K. R. |
| | K. to K. second sq. |
| 5. Q. takes K. P. ch. | 5. K. to B. second sq. |
| 6. K. B. checks; | |

IN THE FIRST PLACE.

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|------------------------------|-----------------------------|
| 7. Q. to K. B. fifth sq. ch. | 6. K. to Kt. third sq. |
| 8. Q. P. two sq. dis. ch. | 7. K. to R. third sq. |
| 9. K. R. P. two sq. | 8. K. Kt. P. two sq. |
| 10. Q. to K. B. seventh sq. | 9. Q. P. two sq. |
| 11. K. to K. B. sq. | 10. K. B. checks. |
| 12. P. takes P. ch. | 11. K. B. to Q. seventh sq. |
| | 12. K. must take P. |

White forces Checkmate in two moves.

IN THE SECOND PLACE.

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|--------------------------|---|
| 7. K. B. takes Q. P. ch. | 6. Q. P. two sq. |
| 8. K. R. P. two sq. | 7. K. to Kt. third sq. |
| | 8. Black has now a choice of moves, and may play K. R. P. one sq. (A) (B) |

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|--|---------------------------|
| 9. K. R. P. checks. | 9. K. to R. second sq. |
| 10. B. takes Q. Kt. P. | 10. K. B. to Q. third sq. |
| 11. Q. to Q. Kt. fifth sq. | 11. Q. B. P. one sq. |
| 12. Q. to Q. third sq., and will win the game. | |

(A.)

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|---|---|
| 9. K. B. takes Q. Kt. P. | 8. K. R. P. two sq. |
| 10. Q. to K. B. fifth sq. ch. | 9. Q. B. takes K. B.—If he play any other move, see the last method of playing. |
| 11. Q. P. two sq. dis. ch. | 10. K. to R. third sq. |
| 12. Q. B. takes Kt. P., checks, and wins; you would, however, have also given Checkmate in a few moves, by playing Q. to K. B., seventh sq. | 11. K. Kt. P. two sq. |

(B.)

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|--|--------------------------|
| 9. K. R. P. one sq. ch. | 8. K. B. to Q. third sq. |
| 10. Q. P. two sq. dis. ch. | 9. K. to R. third sq. |
| 11. K. R. P. takes P. en passant, ch. | 10. Kt. P. interposes. |
| 12. Q. to K. R. fifth sq. checks, and mates next move. | 11. K. takes P. |

FOURTH GAME.

WHITE.

BLACK.

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|--|--|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. Kt. to B. third sq. | 2. K. B. P. two sq.—This move is originally by Greco; it is very ingenious and attacking, but not so sound as Q. Kt. to Q. B. third sq. If you receive a piece, this is a good way of playing. |
| 3. If you take K. B. P. with K. P., he makes a sort of Gambit of it; you may bring out Q. Kt., or Kt. takes P. | 3. Q. to K. second sq. |
| 4. Q. checks. | 4. K. Kt. P. one sq. |
| 5. Kt. takes K. Kt. P. | 5. Q. takes K. P. chg. |
| 6. K. B. to K. second sq. | 6. K. Kt. to B. third sq. |
| 7. Q. to K. R. third sq. | 7. R. P. takes Kt. |
| 8. Q. takes K. R. | 8. Q. takes K. Kt. P. |
| 9. K. R. to K. B. sq. | 9. K. to K. B. second sq. |
- The first player ought ultimately to win the game.

FIFTH GAME.

WHITE.

BLACK.

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|---------------------------|---|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. Kt. to B. third sq. | 2. Q. P. one sq.—This move is recommended as the best by LOPEZ and PHILIDOR. These writers condemn the move of Q. Kt. to B. third sq., as it hinders the advance of Q. B. P.; consistently overlooking the circumstance of the move they advise, blocking up the path of K. B. Which is it of more importance to leave to its own free course, a Pawn, or a Bishop? |
| 3. Q. P. two sq. | 3. K. B. P. two sq. |
| 4. Q. P. takes K. P. | 4. K. B. P. takes P. |

FOURTH DEFENCE.

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|---|---|
| <p>7. Castles.</p> <p>8. Q. B. P. takes P.</p> <p>9. Q. B. attacks Q., and has a fine game.</p> | <p>6. Q. to K. second sq.</p> <p>7. If he take P. with Kt., you win a piece, by moving R. to K. sq.—If he move Kt. to K. fifth sq., or K. Kt. fifth sq., you take P. with Q. B. P.; and playing, lastly, K. Kt. to K. Kt. sq.</p> <p>8. K. B. to Q. Kt. third sq.</p> |
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SEVENTH GAME.

WHITE.

BLACK.

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|---|---|
| <p>1. K. P. two sq.</p> <p>2. K. Kt. to B. third sq.</p> <p>3. K. B. to Q. B. fourth sq.—You may also play K. B. to K. second sq., and if your opponent place K. B. at Q. B. fourth sq., take P. with Kt.; advancing Q. P. two sq., if he retake.</p> <p>4. Q. B. P. one sq.</p> <p>5. Q. P. two sq.</p> <p>6. Castles.</p> <p>7. Kt. takes Kt.</p> <p>8. K. B. P. two sq.</p> <p>9. K. to K. R. sq.</p> <p>10. P. takes Q.</p> | <p>1. K. P. two sq.</p> <p>2. Q. Kt. to B. third sq.</p> <p>3. K. B. to Q. B. fourth sq.</p> <p>4. Q. to K. second sq.—This move is recommended by SARRATT, and other writers; it is decidedly a very bad one, if answered properly; ex. gr.</p> <p>5. K. P. takes P.</p> <p>6. Q. Kt. to K. fourth sq.</p> <p>7. Q. takes Kt.</p> <p>8. If Q. retreat, you get the better situation; and, if P. takes P. dis. ch.</p> <p>9. P. takes Q. Kt. P.—If he retreat Q., you take P. with Q. Kt.</p> <p>10. P. takes R.—Q.</p> |
|---|---|
- You have now an attack, which ought to be irresistible.

EIGHTH GAME.

WHITE.

BLACK.

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|--|--|
| <p>1. K. P. two sq.</p> <p>2. K. Kt. to B. third sq.</p> <p>3. K. B. to Q. B. fourth sq.</p> <p>4. Q. B. P. one sq.</p> <p>5. Q. P. two sq.</p> <p>6. P. takes P.</p> <p>7. Castles.</p> <p>8. Q. Kt. to B. third sq., and the game is even.</p> | <p>1. K. P. two sq.</p> <p>2. Q. Kt. to B. third sq.</p> <p>3. K. B. to Q. B. fourth sq.</p> <p>4. Q. P. one sq. (best).</p> <p>5. P. takes P.</p> <p>6. K. B. to Kt. third sq.</p> <p>7. K. Kt. to B. third sq.</p> |
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NINTH GAME.

WHITE.

BLACK.

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| <p>1. K. P. two sq.</p> <p>2. K. Kt. to K. B. third sq.</p> <p>3. K. B. to Q. B. fourth sq.</p> <p>4. Q. P. one sq.</p> <p>5. Q. B. to K. Kt. fifth (bad).</p> <p>6. Q. B. to K. R. fourth sq.</p> | <p>1. K. P. two sq.</p> <p>2. Q. Kt. to B. third sq.</p> <p>3. K. B. to Q. B. fourth sq.</p> <p>4. Q. P. one sq.</p> <p>5. K. B. P. one sq. (best).</p> <p>6. Black may now play K. Kt. to K. second sq.; or, if he prefer a bold game, may advance K. R. P. two sq.; having, in either case, the better position.</p> |
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TENTH GAME.

WHITE.

BLACK.

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|--|--|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. Kt. to B. third sq. | 2. Q. Kt. to B. third sq. |
| 3. K. B. to Q. B. fourth sq. | 3. K. Kt. to B. third (bad). |
| 4. K. Kt. to Kt. fifth sq.
You take K. B. P. with B. chg.; and on his then playing K. to K. second sq., you may either take Kt. with Kt., or advance Q. P. one sq. | 4. If Black take K. P. with Kt.,
Q. P. two sq. |
| 5. K. P. takes P. | 5. Kt. takes K. P. |
| 6. Kt. takes K. B. P. | 6. K. takes Kt. |
| 7. Q. to K. B. third sq. chg. | 7. K. to K. third sq. |
| 8. Q. Kt. to B. third sq. | 8. Q. Kt. to K. second sq.—If he had advanced this Kt. to Kt. fifth sq., you ought to play Q. to K. fourth sq., and then Q. P. two sq. |
| 9. Q. P. two sq. | 9. K. R. P. one sq.—Black is forced to play this move, to prevent your moving Q. B. to K. Kt. fifth sq.; if he were to take P. with P., you would win, by checking with Q., at K. fourth sq. |
| 10. Castles. | 10. K. Kt. P. two sq.—If he had moved Q. B. P. one sq., you would play R. to K. sq., and on Black's then bringing Q. Kt. to K. Kt. third sq., would move Q. to K. fourth sq., with a winning game. |
| 11. Q. to K. fourth sq. | 11. K. B. to Kt. second sq. |
| 12. K. B. P. two sq. | 12. Kt. P. takes P. |
| 13. Q. B. takes P. | 13. Q. to Q. third sq. |
| 14. Q. B. takes P. | 14. B. takes B. |
| 15. Q. to K. Kt. fourth sq., checks and wins.—It was thought by LOLLI, that the second player could maintain the advantage he had acquired; the above is from the inimitable work of PONZIANI (2nd edit.), and shows the fallacy of the supposition. | |

ELEVENTH GAME.

WHITE.

BLACK.

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|---|--|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. Kt. to B. third sq. | 2. Q. Kt. to B. third sq. |
| 3. K. B. to Q. B. fourth sq. | 3. K. B. to Q. B. fourth sq. |
| 4. Castles. | 4. K. Kt. to B. third.—A bad move; should play Q. P. one sq. |
| 5. K. Kt. to Kt. fifth sq. | 5. Q. P. two sq. |
| 6. K. P. takes P. | 6. Kt. takes P. |
| 7. Kt. takes K. B. P. | 7. K. takes Kt. |
| 8. Q. to K. B. third sq. ch. | 8. K. to K. third sq. |
| 9. Q. Kt. to B. third sq. | 9. Q. Kt. to K. second sq. |
| 10. Q. Kt. to K. fourth sq. | 10. K. B. to Q. Kt. third sq. |
| 11. Kt. checks at K. Kt. fifth sq., and wins. | |

CHAPTER VIII.

ON THE QUEEN'S PAWN TWO GAME.

This game, which is, in fact, a branch of the Knight's opening, has this advantage over many others, that, even when properly defended, the first player risks nothing; you cannot, therefore, try a better attack.

FIRST GAME.

WHITE.

1. K. P. two sq.
2. K. Kt. to B. third sq.
3. Q. P. two sq.
4. K. B. to Q. B. fourth sq.—You do not immediately retake the Pawn, which, it will be seen, cannot be defended, without entailing defeat.

BLACK.

1. K. P. two sq.
2. Q. Kt. to B. third sq.
3. P. takes P.—It is difficult to decide, whether this is as good as taking P. with Kt.; for which move see next game.

IN THE FIRST PLACE.

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|---|-----------------------|
| 5. Q. B. P. one sq. | 4. K. B. checks. |
| 6. Castles. | 5. P. takes P. |
| 7. Q. B. takes P., and has a fine game. | 6. P. takes Q. Kt. P. |

IN THE SECOND PLACE.

5. If you now play Q. B. P. one sq., he ought to advance P. to your Q. third sq.; some good examples of this opening, are to be found in the games of the match, between the Edinburgh and London Chess Clubs.
4. K. B. to Q. B. fourth sq.
- K. Kt. to Kt. fifth sq.

FIRST DEFENCE.

5. Q. Kt. to K. fourth sq.—The reader may compare this with the Second Defence, which is given as an improvement by COCHRANE.
6. Kt. takes K. B. P.
7. B. takes Kt. ch.
8. Q. to K. R. fifth sq. ch.
9. Q. takes K. B., and has the better position.
6. Kt. takes Kt.
7. K. takes B.
8. K. Kt. P. one sq.

SECOND DEFENCE.

6. Kt. takes K. B. P.
7. B. takes Kt. ch.
8. Q. to R. fifth sq. ch.
9. Q. takes B.—Cochrane, now prefers Black's game; but, I must confess, I cannot see in what his advantage consists.
5. K. Kt. to R. third sq.
6. Kt. takes Kt.
7. K. takes B.
8. K. Kt. P. one sq.

SECOND GAME.

WHITE.

1. K. P. two sq.
2. K. Kt. to B. third sq.
3. Q. P. two sq..

is given as the best by LOLLI.

BLACK.

1. K. P. two sq.
2. Q. Kt. to B. third sq.
3. Kt. takes Q. P.—This move

FIRST MODE OF ATTACK.

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|--|--|
| <ol style="list-style-type: none"> 4. Kt. takes Kt. 5. Q. takes P.
third sq., and then to K.
K. P.; or 6. K. B. to Q. B. fourth sq.
The game appears to be equal. | <ol style="list-style-type: none"> 4. P. takes Kt. 5. May either play Q. to K. B.
Kt. third sq., if you push on
K. Kt. to K. second sq. 6. Kt. to Q. B. third sq. |
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SECOND MODE OF ATTACK.

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|--|--|
| <ol style="list-style-type: none"> 4. Kt. takes K. P. 5. K. B. to Q. B. fourth sq. | <ol style="list-style-type: none"> 4. Kt. to K. third sq. |
|--|--|

FIRST DEFENCE.

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|---|---|
| <ol style="list-style-type: none"> 5. B. checks. 7. Kt. takes Q. B. P. 8. Kt. to Q. fourth sq. dis. ch. 9. B. takes B. ch. 10. Kt. takes Kt.
White ought to win. | <ol style="list-style-type: none"> 5. Q. P. one sq. (bad). 6. Q. B. P. one sq. 7. Q. to Q. Kt. third sq. 8. Q. B. interposes. 9. K. takes B. 10. P. takes Kt. |
|---|---|

SECOND DEFENCE.

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|--|--|
| <ol style="list-style-type: none"> 6. B. takes Kt.
Q. P., you change Queens, and then take K. B. P. with Kt.,
checking K. and R.; and, if 7. Q. to K. R. fifth sq. ch.
If, again, 8. Kt. takes Kt. P. 9. Q. takes B., as the best move, and has won a Pawn, with the
better situation. | <ol style="list-style-type: none"> 5. K. B. to Q. B. fourth (bad). 6. If Black now take B. with
K. B. P. takes B. 7. If he move K. to K. second
sq., you check with Q. at K. B. seventh sq., and then bring
out Q. B. to K. B. fourth sq., having a forced won game.
K. Kt. P. one sq. 8. K. Kt. to B. third sq. |
|--|--|

THIRD DEFENCE.

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|---|--|
| <ol style="list-style-type: none"> 6. Kt. to K. Kt. fourth sq. | <ol style="list-style-type: none"> 5. Plays as his best, either,
Q. B. P. one sq., or,
Q. to K. B. third sq.—If the
latter, 6. Q. to K. Kt. third sq., and
has a secure defence. |
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CHAPTER IX.

ON THE BISHOP'S GAME.

FIRST GAME.

WHITE.

BLACK.

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|---|---|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. to Q. B. fourth sq. | 2. K. B. P. two sq.—This move may be ventured, even with an equal player. |
| 3. Your best move is now, I think, Q. Kt. to B. third sq.; for, supposing
B. takes Kt. (bad). | 3. R. takes B. |
| 4. K. P. takes P. | 4. Q. P. two sq.—This would have been the correct move, had you taken P. on Move 3. |
| 5. Q. checks. | 5. K. Kt. P. one sq. |
| 6. If you take K. R. P. with Q., Black plays R. to Kt. second sq., and then takes P. with P.
K. P. takes P. | 6. R. takes P. |
| 7. Q. takes K. R. P.; it is evident, that if you take K. P., you lose Q. for R. | 7. Q. to K. B. third sq. |
| 8. Black has decidedly the advantage, though you have obtained some Pawns; if you proceed thus,
Q. takes Q. B. P.
Black has a won game. | 8. Q. Kt. to B. third sq. |

SECOND GAME.

WHITE.

BLACK.

- | | |
|---|--|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. to Q. B. fourth sq. | 2. If Black now play Q. B. P. one sq., you may move Q. to K. second sq., or Q. P. two sq. If, again, he move K. Kt. to B. third sq., you also play out K. Kt.
K. B. to Q. B. fourth sq. |
| 3. If you like a brilliant game, you may, now, as in the Knight's Game, advance Q. Kt. P. two sq., and if he take it with K. B., play up K. B. P. two sq.
Q. B. P. one sq. | 3. If Black now advance Q. P. two sq., you do not take it with K. P., as he would play Q. to R. fifth sq.; neither do you take it with B., as he would bring out K. Kt.; but you also push Q. P. two sq.
K. Kt. to B. third sq. |
| 4. Q. P. two sq. | 4. P. takes P. (best). |
| 5. K. P. advances. | |

FIRST DEFENCE.

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|--|-------------------------|
| | 5. Q. P. two sq. (bad). |
| 6. You may either retreat B. to Q. Kt. third sq., or play thus:
P. takes Kt. | 6. P. takes B. |
| 7. If you move Q. to K. R. fifth sq., he Castles, and if you take B., checks with R., and then takes Q. B. P. with P., having a fine game. | |

- P. takes K. Kt. P. 7. R. to Kt. sq.
 8. Q. to Q. R. fourth sq. ch. 8. Q. Kt. to B. third sq.
 9. Q. takes P., but have not so good a position, as, if at Move 6, you had retreated B. This opening is examined with great ingenuity by P. PRATT, Esq. in his erudite work.

SECOND DEFENCE.

6. K. B. takes P. ch. 5. Kt. to K. fifth sq.
 7. Q. to K. B. third sq. ch. 6. K. takes B.
 8. Q. takes Kt. 7. K. to Kt. sq. (best).
 9. P. takes P. en passant. 8. Q. P. two sq.
 9. Q. takes P., &c.

THIRD DEFENCE.

6. Q. B. P. takes P. 5. Q. to K. second sq.
 7. K. to B. sq. (best). 6. K. B. checks.
 return with Kt. to Kt. sq., you bring out K. Kt., and have a fine game.
 8. Q. to K. Kt. fourth sq. 8. If Black play Kt. to K. B. third sq., you cannot take it, on account of the impending mate, but would win a piece by taking K. Kt. P.—If, again, he play Kt. to Q. third sq, you win by withdrawing B. to K. second sq.—His best move is, Q. B. P. one sq., and on your then taking Kt. with Q, he pushes Q. P. two sq.; you take this P. with B., and remain with two Pawns.—If
 K. B. P. two sq.
 9. If you take P. with Q., he plays Kt. to Q. third sq.; therefore, as the best move,
 Q. to R. fifth sq. ch. 9. K. Kt P. one sq.
 10. Q. to K. R. sixth sq. 10. Q. B. P. one sq.
 11. K. B. P. one sq. 11. Q. P. two sq.
 12. K. B. to K. second sq., winning a piece, which, you will find, he has no method of saving.

THIRD GAME.

WHITE.

1. K. P. two sq.
 2. K. B. to Q. B. fourth sq.
 3. You may risk playing Q. to K. R. fifth sq.; but if, as before, Q. B. P. one sq.

BLACK.

1. K. P. two sq.
 2. K. B. to Q. B. fourth sq.
 3. Q. to K. Kt. fourth sq.

This is given as the best move by the Anonymous Modenese; and is, certainly, very good play.

IN THE FIRST PLACE.

4. K. Kt P. one sq. 4. Q. to K. Kt. third sq.
 5. If you move Q. P. one sq., he does the same; and playing Q. to K. second sq. 5. Q. P. one sq.
 6. Kt. Kt. to B. third sq. 6. Q. B. to K. Kt. fifth sq., threatening to play Q. to K. R. fourth sq., &c.

FIRST GAME.

WHITE.

BLACK.

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|--|---------------------------|
| 1. K. P. two sq. | 1. K. P. one sq. |
| 2. Q. P. two sq.—I do not consider this, quite so good a move as K. B. P. two sq. | 2. Q. P. two sq. |
| 3. If you take P. with P., he retakes with P., and the opening resolves itself into a common-place sort of position. By advancing K. P. (the usual move), you appear to confine his game, but as Pawns are not so strong, at the commencement of the game, as when it is more advanced, you run some risk, unless you play the correct moves, of having your position broken up. | |
| K. P. advances. | 3. Q. B. P. two sq. |
| 4. If you change Pawns, he remains with the better situation ; your best move is, | 4. Q. Kt. to B. third sq. |
| Q. B. P. one sq. | |

FIRST MODE OF PLAY.

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|--|--|
| 5. K. B. attacks Kt. (bad). | 5. Q. B. to Q. second sq. |
| 6. B. takes Kt. | 6. P. takes B. (best). |
| 7. K. Kt. to B. third, or K. B. P. two sq. | 7. P. takes P., and then advances Q. B. P. another sq., with the stronger opening. |

SECOND MODE OF PLAY.

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|--|---|
| 5. K. B. P. two sq. | 5. Q. to Q. Kt. third sq. |
| 6. K. Kt. to B. third sq. | 6. Q. B. to Q. second sq. |
| 7. K. B. to K. second sq. | 7. K. Kt. to R. third sq. |
| 8. If you now Castle, you lose a Pawn ; ex. gr. Castles. | 8. P. takes P. |
| 9. P. takes P. | 9. Q. Kt. takes P. |
| 10. K. Kt. takes P. | 10. K. Kt. to B. fourth sq., and regains the piece, with the better game. |

THIRD MODE OF PLAY.

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|---|----------------------------|
| 5. K. Kt. to B. third sq.—A better move than K. B. P. two sq., which ought not, immediately, to be pushed up. | 5. Q. to Kt. third sq. |
| 6. K. B. to Q. third sq.—A young player, might here easily lose his Queen ; see (A.) | 6. Q. B. to Q. second sq. |
| 7. K. B. to Q. B. second sq. | 7. P. takes P. |
| 8. P. retakes. | 8. Q. Kt. to Kt. fifth sq. |
- The game is equal.

(A.)

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|-----------------------------------|------------------------|
| 6. K. B. to Q. third sq. | 6. P. takes P. |
| 7. Pawn retakes. | 7. Kt. takes P. (bad). |
| 8. Kt. takes Kt. | 8. Q. takes Kt. |
| 9. B. checks, and wins the Queen. | |

SECOND GAME.

WHITE.

1. K. P. two sq.
2. K. B. P. two sq.
3. K. P. advances.
4. K. Kt. to B. third sq.
5. Q. B. P. one sq.
6. K. B. to Q. third sq.
7. K. B. to Q. B. second sq.
8. Q. P. two sq.
9. Castles.
10. K. to R. sq.
11. Q. to K. or K. second sq.

BLACK.

1. K. P. one sq.
2. Q. P. two sq.
3. Q. B. P. two sq.
4. Q. Kt. to B. third sq.
5. If Black advance Q. B. P., you play Q. Kt. P. one sq., and get the better game. For variety's sake, Black might have moved Q. P. another sq., on the last move.
6. K. B. P. two sq.
6. K. Kt. to R. third sq.
7. Q. B. to Q. second sq.
8. Q. to Kt. third sq.
9. K. B. to K. second sq.—In these kind of positions, it is better not to take P., as it only liberates the adverse Q. Kt.
10. K. Kt. to B. second sq.
11. K. Kt. P. one sq., and the game is even. Black will return with Q. to Q. sq., and is ready to Castle with K. R. when necessary. If he had Castled at move 11, you might have taken K. B. P. with K. B.

The King's Pawn One Game, is sometimes played by the first player; who, in that case, generally begins by moving Q. B. P. two, and then Q. Kt. to B. third sq.; afterwards playing K. P. 1 sq.; there are numberless variations arising out of this game, and it is a favorite with the higher class of players.

CHAPTER XII.

ON THE LOPEZ GAMBIT.

The Lopez Gambit, so called from its having been first described in the work of RUY LOPEZ, is a very safe, attacking game, for the first player; for, if, even the best defence is opposed to you, you are certain to come off with an equal game. This opening, is, properly speaking, a branch of the King's Bishop's Game.

WHITE.

1. K. P. two sq.
2. K. B. to Q. B. fourth sq.
3. Q. to K. second sq.
4. K. B. P. two sq.
5. R. takes B.
6. Q. P. two sq.
7. K. Kt. P. one sq.
8. R. takes P.—You now have the best of the game, on account of the great command your pieces have over the board; this arises from Black's having checked, instead of which, he should have played Q. Kt. to B. third sq.

BLACK.

1. K. P. two sq.
2. K. B. to Q. B. fourth sq.
3. Q. P. one sq.
4. B. takes Kt.
5. P. takes P.
6. Q. checks.
7. P. takes P.

VARIATION FROM MOVE 3.

- | | |
|--|---|
| 3. Q. to K. second sq. | 3. Q. to K. second sq.—If Black now play out Q. Kt., your reply is Q. B. P. one sq. |
| 4. K. B. P. two sq.—If he take P. with P., you move K. Kt. to B. third sq. | 4. K. Kt. to B. third sq. |
| 5. K. Kt. to B. third sq. | 5. Q. P. one sq. |
| 6. It would be bad play to move K. R. P. one sq., as he might move K. Kt. to R. fourth sq.; therefore,
Q. Kt. to B. third sq. | 6. Q. B. P. one sq. |
| 7. Q. P. one sq. | 7. Q. B. attacks Kt. |
| 8. K. B. P. advances. | 8. Q. Kt. to Q. second sq. |
| 9. Q. B. attacks Kt. | 9. K. R. P. one sq. |
| 10. Q. B. to R. fourth sq. | 10. K. Kt. P. two sq. |
| 11. P. takes P. en passant. | 11. P. takes P. |
| 12. K. R. P. one sq. | 12. B. takes Kt. |
| 13. Q. takes B. | 13. Castles, Q. R. |

The game is even; the second player ought always to lose, if he attempt to support the Gambit Pawn.

CHAPTER XIII.

ON THE QUEEN'S GAMBIT.

The Queen's Gambit is seldom played, as it usually leads to a very dull game. As in the Lopez Gambit, the second player ought not to support the Pawn; it is, consequently, a safe opening for the attacking party.

FIRST GAME.

WHITE.

BLACK.

- | | |
|---|--|
| 1. Q. P. two sq. | 1. Q. P. two sq. |
| 2. Q. B. P. two sq. | 2. Q. P. takes P. |
| 3. K. P. one sq.—This is not so strong a move, as K. P. 2, if Black were to play the correct move against it, which would be K. P. two sq.; against a player who supports the Gambit P., this is, however, the best move you can play, on account of its opening your K. B. third sq., to your Q. | 3. Q. Kt. P. two sq. (bad). |
| 4. Q. R. P. two sq. | 4. If he move Q. B. P. one sq., you win by moving Q. to K. B. third sq., after changing Pawns. If, again, he play Q. B. to Q. second sq., after changing Pawns, you advance Q. Kt. P. one sq.; he then plays Q. to her fourth sq., you take P. with P., and on his retaking with B., win by checking with Q. |
| 5. K. B. takes P. | 4. P. takes P. |
| 6. Q. to K. B. third sq.—If he attempt to save R., he is Mated; ex. gr. | 5. Q. B. to Q. second sq. |
| 7. B. takes K. B. P. ch., and then Q. mates in two moves. | 6. Q. B. to Q. B. third sq. |

SECOND GAME.

WHITE.

BLACK.

- | | |
|--|--|
| 1. Q. P. two sq. | 1. Q. P. two sq. |
| 2. Q. B. P. two sq. | 2. P. takes P. |
| 3. K. P. two sq. | 3. Q. Kt. P. two (bad). |
| 4. Q. R. P. two sq. | 4. Q. B. P. supports Q. Kt. P. |
| 5. P. takes P. | 5. P. retakes. |
| 6. Q. Kt. P. one sq.
advance Q. Kt. P. another sq., and then on your taking P. with Q. Kt. P., he plays up Q. R. P.; your game is, in that case, slightly better than his. If he take P. with P., you take P. with B. chg., and on his interposing Q. B., take P. with Q. | 6. Black's best move now, is to
Q. B. to R. third sq. |
| 7. P. takes P. | 7. P. retakes. |
| 8. Rook takes B. | 8. Kt. takes R. |
| 9. Q. checks, and then takes Kt. &c. | |

THIRD GAME.

WHITE.

BLACK.

- | | |
|---|---|
| 1. Q. P. two sq. | 1. The same. |
| 2. Q. B. P. two sq. | 2. P. takes P. |
| 3. K. P. two sq. | 3. K. P. two sq. (best). |
| 4. P. takes K. P. (best). | 4. Q. takes Q. |
| 5. K. takes Q.
Q. Kt. P. two sq., you would get the better game by advancing Q. R. P. two sq.; on his then moving Q. B. P. one sq., you change Pawns, and bring out Q. Kt.
Q. Kt. to Q. second sq., as a better move than Q. B. to K. third sq. | 5. If he defend P. by playing
Q. Kt. to Q. B. fourth sq. |
| 6. K. B. P. two sq. | 6. Q. Kt. to Q. B. fourth sq. |
| 7. Q. Kt. to B. third sq. | 7. Q. B. P. one sq. |
| 8. If you take P. with K. B., he advances Q. Kt. P. two sq., and then another sq. on Kt.;—afterwards taking K. P.
Q. R. P. two sq. | 8. Q. B. checks. |
| 9. K. Kt. to B. third sq.—If you move K. to Q. B. second sq., he takes K. P. with Kt.—examine wherefore; | 9. Rook checks. |
| 10. K. to K. sq. | 10. B. takes K. Kt. |
| 11. P. takes B. | 11. May check with Kt., or
Kt. to Q. Kt. sixth sq. |
| 12. Q. R. to Kt. sq. | 12. Kt. takes B. |
| 13. R. takes Kt. | 13. K. B. to Q. B. fourth sq. |
| 14. If you now play K. to K. second sq., he moves Q. R. P. one sq.; and playing, instead, Kt. to K. second sq., he pushes up Q. Kt. P.; your best move is
K. B. P. one sq. | 14. B. to Q. fifth sq. |
| 15. K. P. one sq. | 15. P. takes P. |
| 16. P. takes P. | 16. Kt. to K. second sq. |
| 17. B. takes P.
plays K. to K. second sq., and the game is even. | 17. Kt. to K. Kt. third sq.; then |

CHAPTER XIV.

ON THE KING'S ROOK'S PAWN'S GAMBIT.

All the various openings, which spring out of the sacrifice of the King's Bishop's Pawn, are, in general, classed under the common head of KING'S GAMBIT; it appears better, however, to divide them, according to the names by which they are known.

WHITE.

1. K. P. two sq.
2. K. B. P. two sq.
fuse to take this P., which will be the subject of a future Chapter.
3. K. R. P. two sq.
4. K. Kt. to B. third sq.
5. Q. P. two sq.

BLACK.

1. K. P. two sq.
2. P. takes P.—Black may refuse to take this P., which will be the subject of a future Chapter.
3. K. B. to K. second sq.
4. Q. P. one sq.

FIRST DEFENCE.

6. P. takes P.
7. K. Kt. P. one sq., regaining the Pawn, &c.
5. K. Kt. P. two sq. (bad).
6. B. takes P.

SECOND DEFENCE.

6. Q. B. takes P.
7. If you take B. with R., he takes Kt. with Q. B., and then R.; therefore
K. Kt. P. advances.
8. (If) Q. B. takes B.
9. Q. takes B.
10. Q. Kt. to B. third sq., &c.
5. Q. B. attacks Kt. (best).
6. K. B. takes P. ch.
7. K. B. to K. Kt. fourth sq.
8. B. takes Kt.
9. Q. takes B.

CHAPTER XV.

ON THE ALLGAIER GAMBIT.

This variation of the King's Gambit, is generally called, in the different works, that have been published on Chess in Germany, "the Allgaier Gambit," from the circumstance of that writer having been very partial to it, and having published some analysis of it.

FIRST GAME.

WHITE.

1. K. P. two sq.
2. K. B. P. two sq.
3. K. Kt. to B. third sq.
4. K. R. P. two sq.
5. Kt. to K. Kt. fifth sq.—The variation in which the Kt. is played to K. fifth sq., will be found in the Knight's Gambit.

BLACK.

1. K. P. two sq.
2. P. takes P.
3. K. Kt. P. two sq.
4. K. Kt. P. advances.—If he take P. with P., you would, in the words of Lolli, 'have an immense field of attack.'
5. K. B. P. one sq. (bad).

- | | |
|---|---|
| 6. Q. takes P. | 6. P. takes Kt. |
| 7. Q. to R. fifth sq. ch. | 7. K. moves. |
| 8. Q. takes P. chg. | 8. If he interpose Kt., you advance K. P. ; and playing, instead, K. to his own sq. |
| 9. Q. to K. R. fifth sq. ch. | 9. K. moves. |
| 10. Q. to K. fifth sq. ch. | 10. K. to B. second sq. |
| 11. K. B. checks. | 11. K. to Kt. third sq.—If he play Q. P. two sq., the game is equally forced. |
| 12. Q. to K. B. fifth sq. ch. | 12. K. to Kt. second sq. |
| 13. Q. to K. B. seventh sq. ch. | 13. King moves. |
| 14. Q. takes K. B. P. ch. | 14. K. to Kt. second sq. |
| 15. Q. to K. B. seventh sq. ch. | 15. K. to R. third sq. |
| 16. Q. P. two sq., checks, and mates next move. | |

SECOND GAME.

WHITE.

BLACK

- | | |
|-------------------------|----------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. P. two sq. | 2. P. takes P. |
| 3. K. Kt. out. | 3. K. Kt. P. two sq. |
| 4. K. R. P. two sq. | 4. K. Kt. P. one sq. |
| 5. Kt. to Kt. fifth sq. | 5. R. P. attacks Kt. |
| 6. Kt. takes K. B. P. | 6. K. takes Kt. |
| 7. Q. takes Kt. P. | |

FIRST DEFENCE.

- | | |
|--|--------------------------|
| 8. K. B. checks (A). | 7. Q. to K. B. third sq. |
| 9. It would be bad play to take Kt. with B., as he would attack Q. with R. P. ; your best move is, | 8. K. to K. second sq. |
| Q. Kt. to B. third sq. | 9. Q. B. P. one sq. |
| 10. Q. P. one sq. | 10. K. R. P. attacks Q. |
| 11. Q. to K. B. third sq. | 11. Q. P. one sq. |
| 12. Q. B. takes P. | 12. Q. B. attacks Q. |

The game is about even.

(A.)

- | | |
|---|---|
| 8. Q. P. two sq.—Allgaier appears to consider this as the best move. | 8. If Black play K. Kt. out, you move K. P., and then check with B. ; and if Q. takes Q. P. |
| 9. Q. takes P. ch. | 9. Q. interposes. (B). |
| 10. Q. to K. Kt. fourth sq., | 10. Q. to Kt. third sq. |
| 11. K. B. checks. | 11. K. to Kt. second sq. |
| 12. Q. to K. B. third sq. | 12. Q. to K. B. third sq. |
| 13. Q. to K. Kt. third sq. ch. | 13. Q. interposes. |
| 14. Q. to Q. B. third sq. ch. | 14. Q. interposes. |
| 15. K. P. advances. | 15. Q. to Q. Kt. third sq. |
| 16. K. P. one sq. dis. ch. | 16. Kt. interposes. |
| 17. Q. to K. Kt. third sq. checks and wins. This game, with the variations, is principally taken from Allgaier ; there might be, probably, better moves found for the defence, but still the attack is interesting and instructive. | |

(B.)

- | | |
|---|--------------------------|
| 10. Q. Kt. to B. third sq. | 9. K. Kt. interposes. |
| 11. K. B. to Q. third sq. | 10. K. B. attacks Q. Kt. |
| 12. P. takes B. | 11. B. takes Kt. ch. |
| 13. K. to K. second sq. | 12. Q. takes P. ch. |
| 14. K. P. advances. | 13. Q. takes R. |
| 15. Q. takes Kt. ch. | 14. Q. takes Q. R. P. |
| 16. Q. to Kt. sixth sq. chg. | 15. K. to Kt. sq. |
| 17. Rook checks. | 16. K. to K. B. sq. |
| 18. Q. to B. sixth sq. chg. | 17. K. to K. second sq. |
| 19. K. B. checks. | 18. K. to K. sq. |
| 20. Q. takes Q. ch., and mates next move. | 19. Q. interposes. |

SECOND DEFENCE.

- | | |
|--|---|
| | 7. K. Kt. to B. third sq. |
| 8. Q. takes P.—This variation is given as the best defence by HORNBY, a German author; it would be now, probably, better to check. | 8. K. B. to Q. third sq. |
| 9. Q. to K. B. third sq. | 9. Q. Kt. to B. third sq. |
| 10. Q. B. P. one sq. | 10. Q. Kt. to K. fourth sq., 'and,' says Hornby, 'has the best of the game.' Our narrow limits preclude any remarks on this assumption. |

THIRD GAME.

WHITE.

1. K. P. two sq.
 2. K. B. P. two sq.
 3. K. Kt. to B. third sq.
 4. K. R. P. two sq.
 5. Kt. to Kt. fifth sq.
 6. P. takes P.
 7. Q. Kt. to B. third sq.
 8. Kt. takes Kt.
- Black has a fine position.

BLACK.

1. K. P. two sq.
2. P. takes P.
3. K. Kt. P. two sq.
4. K. Kt. P. attacks Kt.
5. Q. P. two sq. (A).
6. K. Kt. to B. third sq.
7. Kt. takes P.
8. Q. takes Kt.

(A.)

- | | |
|---|----------------------------|
| 6. K. B. to Q. B. fourth sq. | 5. K. R. P. two sq. |
| 7. Q. P. two sq. | 6. Kt. to K. R. third sq. |
| 8. Q. B. takes P. | 7. K. B. P. one sq. |
| 9. K. R. P. takes P.—This is better than taking with B. | 8. P. takes Kt. |
| 10. Doubled P. attacks Kt. | 9. Kt. to K. B. second sq. |

FIRST DEFENCE.

- | | |
|---|---------------------------|
| 11. Q. to Q. second sq. | 10. Kt. to Kt. fourth sq. |
| 12. K. B. checks. | 11. Kt. takes K. P. |
| 13. Q. B. checks. | 12. K. to K. second sq. |
| 14. Q. to K. third sq. ch. | 13. Kt. interposes. |
| 15. Allgairer now directs White to check with Q. at K. fifth sq., | 14. K. to Q. third sq. |

and then take Kt. with B., winning Q. ; but it would be in a better style of play to check with B., and then with Q. at Q. B. third sq. which would speedily force Checkmate.

SECOND DEFENCE.

- | | |
|--|---------------------------------|
| 11. B. takes Kt. | 10. Kt. to Q. third sq. |
| 12. K. B. checks. | 11. Q. B. P. takes B. |
| 13. Q. Kt. to B. third sq. | 12. King moves. |
| 14. Q. to Q. second sq. | 13. Q. to Q. R. fourth sq. (B.) |
| 15. Q. to K. B. second sq. | 14. K. to Q. sq. |
| 16. Q. to K. R. fourth sq. ch. | 15. B. to K. Kt. second sq. |
| 17. Castles, K. R. | 16. King moves. |
| 18. Q. Kt. to Q. fifth sq. ch. | 17. Q. Kt. to B. third sq. |
| 19. Q. to K. Kt. third sq. | 18. K. to Q. Kt. sq. |
| 20. Doubled P. to K. Kt. seventh sq., and wins easily. | 19. K. B. to K. B. sq. |

(B.)

- | | |
|--|-----------------------------|
| 14. Castles, checking. | 13. K. to K. B. third sq. |
| 15. K. B. to Q. Kt. third sq. | 14. K. to Kt. second sq. |
| 16. Rook checks. | 15. Q. to K. Kt. fourth sq. |
| 17. Q. to Q. third sq. | 16. K. takes P. |
| 18. Q. R. to K. B. sq. | 17. K. to K. R. third sq. |
| 19. Q. R. to K. B. fifth sq. | 18. K. B. to K. second sq. |
| 20. Q. to K. third sq. chg. | 19. Q. to K. R. fifth sq. |
| 21. Rook gives Checkmate.—I have given this game, with very little difference, as taken from Allgaier. | 20. K. B. interposes. |

CHAPTER XVI.

ON THE KING'S KNIGHT'S GAMBIT.

In this Chapter, I include such Variations, as could not be classed among the different subdivisions.

FIRST GAME.

WHITE.

- | | |
|--|-----------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. P. two sq. | 2. P. takes P. |
| 3. K. Kt. to B. third sq. | 3. K. Kt. P. two sq. |
| 4. K. R. P. two sq. | 4. K. Kt. P. advances. |
| 5. Kt. to K. fifth sq.—For the move of Kt. to K. Kt. fifth sq., see the Allgaier Gambit. | 5. K. R. P. two sq. (best). |
| 6. K. B. to Q. B. fourth sq. | 6. K. R. to R. second sq. |
| 7. Q. P. two sq. | 7. Q. P. one sq. |
| 8. Kt. to Q. third sq. | 8. Gambit P. moves. |
| 9. P. takes P. | 9. K. B. to K. second sq. |

Black has the advantage.

SECOND GAME.

WHITE.

1. K. P. two sq.
2. K. B. P. two sq.
3. K. Kt. to B. third sq.
4. K. R. P. two sq.
5. Kt. to K. fifth sq.

BLACK.

1. K. P. two sq.
2. P. takes P.
3. K. Kt. P. two sq.
4. K. Kt. P. advances.
5. Q. to K. second sq. (A.)

FIRST MODE OF ATTACK.

- | | |
|--|---|
| <ol style="list-style-type: none"> 6. Kt. takes K. Kt. P. 7. Kt. to K. B. second sq. 8. Q. checks. 9. Q. to K. B. fifth sq. 10. P. takes P. 11. Kt. to Kt. fourth sq. 12. Kt. takes Kt. | <ol style="list-style-type: none"> 6. K. B. P. two sq. (best). 7. P. takes P. 8. K. to Q. sq. 9. K. P. advances. 10. P. takes P. 11. K. Kt. to R. third sq. 12. B. takes Kt. |
|--|---|

Black has the better game.

SECOND MODE OF ATTACK.

- | | |
|--|---|
| <ol style="list-style-type: none"> 6. Q. P. two sq. 7. Q. B. takes P. 8. B. attacks Q. 9. Q. Kt. to B. third sq. | <ol style="list-style-type: none"> 6. K. B. P. two sq. 7. Q. P. one sq. 8. Kt. interposes. 9. Black's best move is Q. B. P. one sq., on which you take Kt. with B., and then retreat K. Kt. to Q. B. fourth sq.; he cannot take Kt., ex. gr. P. takes Kt. |
|--|---|
10. Kt. attacks Q., and has a won game.

(A.)

5. K. B. to K. second sq.
6. Your best move is, to take Kt. P. with Kt., and on Black's then taking P. with B. chg., you interpose Kt., and will, ultimately, recover the Gambit Pawn. It is not good play to take P. with Q.; ex. gr.
- | | |
|--|---|
| <ol style="list-style-type: none"> Q. takes P. 7. Q. to Kt. seventh sq. 8. Q. takes R. 9. K. to Q. sq. 10. K. B. interposes. 11. K. takes B. | <ol style="list-style-type: none"> 6. Q. P. attacks Kt. 7. P. takes Kt. 8. B. takes P. ch. 9. Q. B. checks. 10. B. takes B. ch. 11. Q. to K. Kt. fourth sq., and has a fine game. |
|--|---|

THIRD GAME.

WHITE.

1. K. P. two sq.
2. K. B. P. two sq.
3. K. Kt. to B. third sq.
4. K. R. P. two sq.
5. Kt. to K. fifth sq.
6. Q. P. two sq.

BLACK.

1. K. P. two sq.
2. P. takes P.
3. K. Kt. P. two sq.
4. K. Kt. P. advances.
5. K. R. P. two sq.
6. Q. to K. B. third sq.

FIRST MODE OF ATTACK.

7. K. B. to Q. B. fourth sq. 7. K. Kt. to R. third sq.
 8. Q. B. P. one sq. 8. K. B. to Q. third sq.—This
 train of defence is finely imagined.
 9. K. Kt. to Q. third sq. 9. Gambit P. moves.
 10. If you advance K. P., Black takes Kt. P. with P., having a
 winning game; your best move is,
 Q. B. attacks Q. (A.) 10. P. takes Kt. P.
 11. R. to Kt. sq. 11. K. B. checks.
 12. K. to Q. second sq. 12. Q. to K. B. sixth sq.
 13. This game is taken from Ercole del Rio, who now dismisses it,
 saying, that the second player ought to win. Lolli, in com-
 menting on this, proposes the following move, as one, which
 will give White a good game :
 Q. to K. second sq. 13. If Black take Q., he will
 certainly get a bad game; but he has still a resource, which
 was overlooked by Lolli, though since noticed in the *TRAITÉ*
DES AMATEURS;—he plays
 K. B. P. one sq., and has
 the better game.—This position is remarkably interesting.

(A.)

10. P. takes P. 10. B. checks, and then takes
 K. R. P.; a mode of play, says "l'Anonimo," which was
 overlooked by Salvio, when he advised the student to move
 Q. P. one sq., instead of K. B. to Q. third sq.

SECOND MODE OF ATTACK.

7. Q. B. P. one sq. (If you move Q. Kt. to B. third sq., Black
 plays Q. B. P. one sq.) 7. Q. P. one sq.
 8. Kt. to Q. third sq. 8. K. B. to R. third sq.
 9. Q. to K. second sq.—If, on either this, or the following move,
 you advance K. P., he will take, and ultimately sustain his
 advantage. 9. K. Kt. to K. second sq.
 10. Q. to K. B. second sq. 10. K. Kt. to Kt. third sq.
 Play as you will, Black ought to keep the Pawn.

FOURTH GAME.

WHITE.

1. K. P. two sq.,
 2. K. B. P. two sq.
 3. K. Kt. to B. third sq.
 4. K. B. to Q. B. fourth sq.

BLACK.

1. K. P. two sq.
 2. P. takes P.
 3. K. Kt. P. two sq.
 4. If Black were now to ad-
 vance Kt. P., attacking Kt., you ought to Castle, leaving
 the Kt. en prise. This would constitute *THE MUZIO GAM-*
BIT; the attack of which, if not irresistible, is so difficult to
 guard against, and the chances of error so numerous on the
 part of the defence, that you ought always to play it, when

possible. Having lately published the Muzio Gambit, at some length, I pass over it, in this work.*

5. K. R. P. two sq. (weak). 4. K. B. to Kt. second sq.
 you take Kt. P. with Kt.; and if, as the 5. If he play K. B. P. one sq.,

FIRST DEFENCE,

6. K. Kt. to Kt. fifth sq. 5. K. Kt. P. advances.
 7. Q. P. two sq. 6. K. Kt. to R. third sq.
 8. Q. B. takes P.—If he take Kt., you retake with B., and, on his playing B. to K. B. third sq., take Kt., &c.
 9. Castles. 8. Q. P. one sq.
 10. B. takes P. 9. P. takes Kt.
 11. Q. to Q. second sq. 10. Q. to Q. second sq.
 12. K. B. checks, having a won game. 11. K. Kt. to Kt. sq.

SECOND DEFENCE.

6. Q. P. two sq. 5. K. R. P. one sq. (best).
 7. Q. B. P. one sq. 6. Q. P. one sq.
 8. K. R. P. takes P. 7. Q. B. P. one sq.
 9. R. takes R. 8. K. R. P. takes P.
 10. Play as you will, Black gets the best of the game, through your advancing K. R. P. two sq., at Move 5; you may now attempt the following violent, though unsound attack.
 Kt. to K. fifth sq. 9. B. takes R.
 11. Q. to R. fifth sq. 10. P. takes Kt. (best).
 12. P. takes P. 11. Q. to K. B. third sq.
 13. P. to K. sixth sq. 12. Q. to Kt. second sq.
 14. P. takes P. chg. 13. K. Kt. to B. third sq.
 K. to B. sq., you take P. with Q. B.; for if he take Q., you Checkmate. His best move is,
 K. to K. second sq.
 15. Q. to K. second sq. 15. Q. B. attacks Q.
 16. Q. to Q. third sq. 16. Q. Kt. to Q. second sq.
 Black has frustrated the attack, and will win.

FIFTH GAME.

WHITE.

BLACK.

Moves 1. to 4. as in the last Game.

5. Castles.—This is your best move. 5. Q. P. one sq.
 6. Q. P. two sq. 6. If Black attack Kt., you retreat Kt. to K. sq.; and if K. R. P. one sq.
 7. Q. Kt. to B. third sq. 7. K. Kt. to K. second sq.
 You have a Pawn less, but a strong position; I consider the game to be perfectly equal.

* NEW VARIATIONS ON THE MUZIO GAMBIT, by G. W.—London, 1831. 12mo., pp. 24.

CHAPTER XVII.

GAME ACTUALLY PLAYED.

The following opening was played by correspondence, between the Author, and a friend (W. B***, Esq.) some time back. It arose out of a wish to examine, whether the different great authorities (including Lolli, Philidor, Sarratt, and the authors of *Le Traité des Amateurs*), were right in their decision, as to the merits of one particular line of defence; or, whether, following each other's footsteps, they had not all come to an erroneous conclusion, respecting the position in question. As it does not appear to me, that our analysis is invalidated by any bad move, I am confirmed in my opinion, that the attack ought invariably to regain the Gambit P. against this defence; and the reasonable deduction is, that, if the first player do not leave his Kt. en prise, but play it to K. fifth sq., the second player ought to check, and immediately advance the Gambit P., as his best method of play; unless he like to adopt the Salvio Gambit.

WHITE.

BLACK.

- | | |
|--|---|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. P. two sq. | 2. K. P. takes P. |
| 3. K. Kt. to B. third sq. | 3. K. Kt. P. two sq. |
| 4. K. B. to Q. B. fourth sq. | 4. K. Kt. P. advances. |
| 5. K. Kt. to K. fifth sq. | 5. Queen checks. |
| 6. K. to B. sq. | 6. K. Kt. to R. third sq. |
| 7. Q. P. two sq. | 7. Q. P. one sq. |
| 8. K. Kt. to Q. third sq. | 8. Gambit P. moves. |
| 9. K. Kt. P. one sq. | 9. Q. to K. second sq.—Most writers on Chess have dismissed the game at this point, as being won for Black, through the acquired Pawn. There can be no doubt of Black's having played the best moves, since Move 6, when I am of opinion, that he ought to have advanced the Gambit P. (See final Note on this move). |
| 10. Q. Kt. to B. third sq. | 10. Q. B. P. one sq. |
| 11. K. R. P. one sq.—You might also play K. to B. second sq., and then Kt. to K. B. fourth sq. | 11. If Black retreat K. Kt. to Kt. sq., you take P. with R. P.; if he retake with B., you move Kt. to K. B. second sq., and on his then playing Q. to Q. second sq., K. R. to R. fourth sq.—I believe, that, throughout this game, he would never gain any thing by advancing Q. Kt. P.
K. B. P. two sq. (or Var.) |
| 12. B. takes Kt. | 12. If he take B. with B., you take K. B. P. with P., and on his retaking with Q. B., take P. with K. R. P.; Black then takes Kt., and you retake with Q., 'remaining,' (to use the words of Ponziani, in the same position), " <i>con giuoco d' irreparabile offesa.</i> "
K. B. P. takes K. P. |
| 13. Q. to Q. second sq. | |

IN THE FIRST PLACE.

13. B. takes B.—If he play Q. B. to K. third sq., you change Bishops, and take P. with Kt.
14. Q. takes B. 14. K. to Q. sq.
15. Q. R. to K. sq. 15. Q. P. one sq.
16. B. takes Q. P. 16. P. takes B.
17. Kt. takes P., and has a won game.

IN THE SECOND PLACE.

13. Q. P. one sq.
14. Q. R. to K. sq. 14. Q. B. to K. B. fourth sq.—
If this B. be played to K. third sq., you move Kt. to Q. B. fifth sq.
15. K. R. P. takes P. 15. Q. B. to K. Kt. third sq.
16. Q. B. takes B. 16. R. takes B.
17. B. takes Q. P. 17. P. takes B.
18. Kt. takes P., and has the better game.

IN THE THIRD PLACE.

13. Kt. P. takes R. P.
14. Q. Kt. takes P. 14. If Black take B., you retake with Q.—If he play Q. B. to K. B. fourth sq., you attack Q. with Q. B., and get a winning game; lastly, if Q. P. one sq.
15. B. attacks Q. 15. If Q. remove, you check with Kt., and remain with a winning position.
K. B. to K. R. third sq.
16. You may now check with Kt. at K. B. sixth sq., or take B., having in either case a won game.

VARIATION ON MOVE 11.

11. K. Kt. P. takes P.
12. B. takes Kt. (A.) 12. B. takes B.
13. Q. takes P.

FIRST DEFENCE.

13. K. R. to Kt. sq.
14. K. Kt. to B. second sq. 14. R. to K. Kt. third sq.
15. Q. Kt. to K. second sq., and recovers at least the Pawn.

SECOND DEFENCE.

13. K. B. to Kt. second sq.
14. Q. Kt. to K. second sq. 14. If Black advance K. R. P. two sq., you play K. Kt. to K. B. second sq.; and if Q. Kt. to Q. second sq.
15. K. Kt. to K. B. second sq. 15. Kt. to K. B. third sq.;
Black's Pawn, being so far advanced, must fall.

(A.)

12. Q. takes P. 12. Q. B. attacks Q.
13. Q. to K. B. fourth sq.

FIRSTLY.

- | | |
|--|----------------------------|
| | 13. R. to K. Kt. sq. |
| 14. Kt. to K. B. second sq. | 14. R. to K. Kt. third sq. |
| 15. Kt. takes B. | 15. Kt. takes Kt. |
| 16. Q. to K. B. third sq. | 16. R. to K. B. third sq. |
| 17. Q. B. interposes, and wins; observing, that, if on the last move he had played Q. to K. B. third sq., you would also interpose B., and he could not take Q. P. | |

SECONDLY.

- | | |
|--------------------------------------|----------------------|
| | 13. K. B. P. two sq. |
| 14. P. takes P. | 14. B. takes P. |
| 15. Q. B. to Q. second sq. | 15. B. takes Kt. ch. |
| 16. B. retakes B., and ought to win. | |

THIRDLY.

- | | |
|------------------------------------|--|
| | 13. Q. Kt. to Q. second sq. |
| 14. K. Kt. to K. B. second sq. | 14. If he play Kt. to K. B. third sq., you take B. with Kt.; if, again, he advance K. B. P. two sq., you take P. with P., and, on his retaking with B., play Q. B. to Q. second sq.—Lastly, if |
| | K. R. to Kt. sq. |
| 15. Kt. takes B. | 15. R. takes Kt. |
| 16. Q. to K. B. third sq. | 16. Kt. to K. B. third sq. |
| 17. Q. B. to K. B. fourth sq., &c. | |

FOURTHLY, AND LASTLY.

- | | |
|---------------------------------|-----------------------------|
| | 13. K. B. to Kt. second sq. |
| 14. K. Kt. to K. B. second sq. | 14. K. B. P. two sq. |
| 15. K. P. advances. | 15. Q. P. advances. |
| 16. K. B. to Q. third sq. | 16. Q. Kt. to Q. second sq. |
| 17. Kt. takes doubled Pawn, &c. | |

(NOTE ON MOVE 9.)

In order that this game may be as complete an analysis of the defence in question, as is necessary to our present purpose, I subjoin the moves, consequent upon Black's committing the fatal error of checking with Q. at Move 9.

- | | |
|--------------------------------|---|
| | 9. Queen checks. |
| 10. K. to K. sq. | 10. If he now attack R. with Q., you defend R. with Kt., and then win Queen by moving K. B. to B. sq. |
| 11. K. Kt. to K. B. fourth sq. | 11. Q. to K. R. fourth sq. |
| 12. Q. B. interposes. | 12. His best move now is, Q. to Q. R. fifth sq., and on your then bringing out Q. Kt. to R. third sq., he retreats Q. to Q. second sq.; you still, however, get the better game, by moving K. Kt. to Q. fifth sq. To show the consequences of the move, I suppose Black now to play |
| | Q. to Q. Kt. third sq. |
| 13. K. Kt. to Q. fifth sq. | 13. Q. takes Q. P. |
| 14. K. B. to Q. third sq. | 14. Q. to Q. B. fourth sq. |

- | | |
|--|---|
| 15. Q. B. to K. third sq. | 15. If he play Q. to B. third sq.,
you move K. B. to Q. Kt. fifth sq., and if he take B., he
loses Q. Q. to R. fourth sq. ch. |
| 16. Q. Kt. P. two sq. | 16. Q. to Q. R. fifth sq. |
| 17. B. checks K. and Q. | 17. Q. takes B. |
| 18. Kt. takes Q. B. P. checking, and then takes Q. | |

CHAPTER XVIII.

ON THE CUNNINGHAM GAMBIT.

This opening, is called by BERTIN, the Three Pawns Gambit, but is generally known as the Cunningham Gambit, from its being supposed to have originated with the celebrated English Chess-player of that name

FIRST GAME.

WHITE.

1. K. P. two sq.
2. K. B. P. two sq.
3. K. Kt. to B. third sq.
4. K. B. to Q. B. fourth sq.
5. Your soundest play, as will be seen, is to move K. to B, sq., as advised by Philidor; by giving up the Pawns, you get an immense attack, but not sufficient to force the game; ex. gr. K. Kt. P. one sq.
6. Castles.—Ponziani has shown that the defence ought to win, even if you could Castle, as in Italy; i. e., with K. to R. sq., by which you would gain a move.
7. K. to R. sq.

BLACK.

1. K. P. two sq.
2. P. takes P.
3. K. B. to K. second sq.
4. B. checks.
5. P. takes P.
6. P. takes P. ch.

FIRST DEFENCE.

- | | |
|--|--|
| 8. K. B. takes P. ch.
with Kt. at K. fifth sq., and on his playing K. to K. third sq.,
check with Q. at K. Kt. fourth sq. ;—Black takes the Kt.,
and you mate in two moves. | 7. K. B. to K. second sq. (bad).
8. If he take B., you check
K. to K. B. sq. |
| 9. Kt. to K. fifth sq. | 9. K. Kt. to B. third sq. |
| 10. K. B. to Q. Kt. third sq. | 10. Q. to K. sq. |
| 11. Kt. to K. B. seventh sq. | 11. Rook to Kt. sq. |
| 12. K. P. advances. | 12. Q. P. two sq. |
| 13. P. takes Kt., and you have a winning game. | |

SECOND DEFENCE.

- | | |
|-------------------|---|
| 8. K. B. takes P. | 7. Q. P. two sq. (best).
8. Black has now two moves,
which both lead to a safe defence; he may either move out
K. Kt. to B. third sq., or play, as advised by Ponziani,
Q. B. to K. R. sixth sq.; in either case, the consequent
variations are almost interminable, and I regret that I have
not space to devote to their examination. |
|-------------------|---|

SECOND GAME.

- | WHITE. | BLACK. |
|---|--|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. P. two sq. | 2. P. takes P. |
| 3. K. Kt. to B. third sq. | 3. K. B. to K. second sq. |
| Black ought rather to have advanced K. Kt. P. | |
| 4. K. B. to Q. B. fourth sq. | 4. K. B. checks. |
| 5. King to B. sq. | 5. Black is now certain of losing the Gambit P., through the position of his B. ; if he move up K. Kt. P., you at once take B. with Kt. ; if, again, he play K. Kt. to R. third sq., you move Q. P. two sq. ; Black then, perhaps, advances Kt. to Kt. fifth sq., and you answer with Q. to K. second sq. ; for if he attack Rook with Kt., by proper play, you get two pieces for it. Lastly, playing |
| | K. B. to Kt. fourth sq. |
| 6. Q. P. two sq. | 6. Q. P. one sq. |
| 7. Kt. takes B. | 7. Q. takes Kt. |
| 8. Q. to K. B. third sq. ; recovers P., with a fine game. | |

CHAPTER XIX.

ON THE SALVIO GAMBIT.

This Gambit, or, more properly speaking, defence against the Gambit, is first found in Dr. Salvio's excellent work on Chess ; it is a safe game to play, and without the first player is cautious, and well acquainted with it, he is likely to fall into error.

FIRST GAME.

- | WHITE. | BLACK. |
|--|--|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. P. two sq. | 2. K. P. takes P. |
| 3. K. Kt. to B. third sq. | 3. K. Kt. P. two sq. |
| 4. K. B. to Q. B. fourth sq. | 4. Kt. P. advances. |
| 5. White, in this opening, instead of leaving Kt. en prise, is supposed to play | |
| Kt. to K. fifth sq. | 5. Queen checks. |
| 6. K. to K. B. sq. | 6. K. Kt. to B. third sq.—This move constitutes the Salvio Gambit. |
| 7. Your correct move is, Q. to K. sq., as in the next game ; the following will show that you cannot take K. B. P., which is what most players would do. If you take K. B. P. with Kt., he advances Q. P. two sq., winning two pieces for the Rook. If, again, | |
| K. B. takes P. ch. | 7. K. to K. second sq.—Salvio directs K. to be played to Q. sq. ; but Philidor improves on the move, by playing as now directed. |
| 8. K. B. to Q. Kt. third sq. | 8. Q. P. attacks Kt. |
| 9. K. Kt. to Q. third sq. | 9. K. Kt. to R. fourth sq. |
| 10. Q. to K. sq. | 10. K. Kt. P. advances. |
| 11. K. to Kt. sq. | 11. K. B. to Kt. second sq. |
| 12. Q. B. P. one sq. | 12. Q. to K. Kt. fourth sq. |
| Black has, evidently, the better situation. | |

SECOND GAME.

- | WHITE. | BLACK. |
|--|--------------------------------|
| | <i>Moves 1 to 6 as before.</i> |
| 7. Q. to K. sq. | 7. Q. takes Q. |
| 8. K. takes Q. | 8. K. Kt. takes P. |
| 9. K. B. takes P. ch. | 9. K. to K. second sq. |
| 10. K. B. to Q. Kt. third sq. | 10. K. Kt. to B. third sq. |
| 11. Q. P. two sq. | 11. Q. P. attacks Kt. |
| 12. K. Kt. to Q. third sq. | 12. Gambit P. moves. |
| 13. P. takes P. | 13. P. takes P. |
| 14. K. to B. second sq.—The game is quite even ; Black's Pawn is so far advanced, that it is certain to fall. From this it appears, that, even if you play correctly, by exchanging Queens, Black gets an equal game ; therefore, I assume, that, if instead of leaving your Kt. en prise, at Move 5, you advance it to K. fifth sq., if Black be not well acquainted with the variations consequent upon his checking, and then advancing Gambit P., he cannot do better than play Salvio's move. | |

CHAPTER XX.

ON THE KING'S BISHOP'S GAMBIT.

This opening was, formerly, thought hazardous for the first player ; but is now generally considered as a safe game ; indeed, it is my own opinion, that, let the second player try what defence he may, White *must*, at least, recover the Gambit Pawn. I recommend you to study this Gambit carefully, and to play it frequently : next to the Muzio, the Bishop's Gambit is one of the most brilliant and interesting of games. Our limited space will prevent my giving more than an outline of a few of the principal variations.

FIRST GAME.

- | WHITE. | BLACK. |
|---|--|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. P. two sq. | 2. P. takes P. |
| 3. K. B. to Q. B. fourth sq. | 3. K. Kt. P. two sq. |
| | Black ought to check instead of pushing this Pawn. |
| 4. K. R. P. two sq.—This is the strongest play. | |

FIRST DEFENCE.

- | | |
|--|------------------------|
| 5. Q. checks. | 4. K. B. P. one sq. |
| 6. Q. to B. seventh sq. ch. | 5. K. to K. second sq. |
| 7. K. P. checks, and wins ; for, if he take P. with K., you Check-mate on the move ; and, playing instead, any other move, you give Mate in two moves. | 6. K. to Q. third sq. |

SECOND DEFENCE.

- | | |
|------------------|----------------------------|
| 5. Q. P. two sq. | 4. K. R. P. one sq. |
| 6. P. takes P. | 5. K. B. to Kt. second sq. |
| | 6. P. takes P. |

- | | |
|---|--------------------------|
| 7. R. takes R. | 7. B. takes R. |
| 8. Q. to K. R. fifth sq. | 8. Q. to K. B. third sq. |
| 9. K. P. attacks Q. | 9. Q. to Kt. second sq. |
| 10. K. Kt. to R. third sq., having, clearly, the better game. | |

SECOND GAME.

WHITE.

BLACK.

- | | |
|---------------------------------|--|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. P. two sq. | 2. P. takes P. |
| 3. K. B. to Q. B. fourth sq. | 3. If Black now play K. B. P. two sq., which was considered to be the best move by Philidor, Sarratt, and other writers, you should play out Q. Kt. to B. third sq., and ought to win. The best move assigned to Black, is |
| 4. K. to K. B. sq. | Q. checks. |
| 5. Q. P. two sq. | 4. K. B. to Q. B. fourth sq. |
| 6. K. Kt. to B. third sq. | 5. K. B. to Q. Kt. third sq. |
| 7. K. B. takes P. ch. | 6. If he retreat Q. to K. R. fourth sq., which is his best move, you may either take P. with B., or push on K. P.; supposing Black to play, inadv- |
| 8. K. R. P. one sq. | Q. to K. Kt. fifth sq. |
| 9. Q. Kt. to B. third sq. | 7. K. to K. B. sq. |
| 10. Q. Kt. to K. second sq. | 8. Q. to Kt. sixth sq. |
| 11. Kt. checks, and wins Queen. | 9. K. takes B. |
| | 10. Q. to Kt. third sq. |

THIRD GAME.

WHITE.

BLACK.

Moves 1 to 3 as in last Game.

- | | |
|---|---|
| 4. K. to K. B. sq. | 4. Q. P. one sq. |
| 5. Some authors now recommend Q. B. P. one sq., and an example of this move is found in GIANUTIO, when upon Black's attacking Q. with Q. B., you win by playing Q. to Q. Kt. third sq.; as you cannot, however, know that he intends playing out Q. B., I do not advise you to move Q. B. P. one sq., which is weak play, and after which, your opponent ought to maintain the Gambit P.; your best move is | |
| Q. P. two sq. | 5. Black's correct move, now, is K. Kt. P. two sq.; suppose, however, |
| | Q. B. attacks Q. |
| 6. You may now either move Q. to Q. third sq., or play K. Kt. to B. third sq. | 6. K. Kt. P. two sq. |
| 7. Q. Kt. to B. third sq. | 7. B. takes Kt. |
| 8. Q. takes B. | 8. Kt. to K. second sq. |
| 9. Kt. P. attacks Q. | 9. Q. checks. |
| 10. K. to B. second sq. | 10. P. takes P. ch. |
| 11. P. retakes. | 11. Q. to Q. second sq. |
| 12. Q. B. takes P., and has the better game. Observe, that, if at Move 10, he play B. to K. Kt. second sq., you play Q. Kt. to K. second sq., or Q. Kt. fifth sq. | |

FOURTH GAME.

WHITE.

BLACK.

- | | |
|--|----------------------------|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. P. two sq. | 2. P. takes P. |
| 3. K. B. to Q. B. fourth sq. | 3. Q. checks. |
| 4. K. to B. sq. | 4. K. Kt. P. two sq. |
| 5. K. Kt. to B. third sq.—May also first play Q. Kt. | 5. Q. to K. R. fourth sq. |
| 6. K. R. P. two sq. | 6. K. R. P. one sq. |
| 7. Q. Kt. to B. third sq. | 7. K. Kt. to K. second sq. |
| 8. Q. P. two sq.—Your two last moves may also be transposed ; and if he attack Kt. with Q. B., you move up K. to B. second sq. | 8. Q. P. one sq. |
| 9. K. to Kt. sq. | 9. K. Kt. P. moves. |
| 10. K. Kt. to K. sq., and White regains the Pawn. | |

FIFTH GAME.

WHITE.

BLACK.

Moves 1 to 4 as in the last Game.

- | | |
|---|---|
| 5. Q. P. two sq. | 4. Q. P. one sq. |
| 6. K. Kt. to B. third sq. | 5. K. Kt. P. two sq. |
| 7. K. R. P. two sq. | 6. Q. to R. fourth sq. |
| | 7. K. B. to R. third sq.—Some of our most distinguished writers (including Sarratt), appear to rely upon this move, as being valid ; but they all unite in making you play a weak move afterwards, which, of course, vitiates the game. |
| 8. Instead of K. to Kt. sq., as advised by Sarratt, your best play is to bring out Q. Kt.
Q. Kt. to B. third sq. | |

FIRST DEFENCE.

- | | |
|---|--|
| | 8. Q. B. attacks Kt. |
| 9. K. to B. second sq.
Kt. P., you move Q. Kt. to Q. fifth sq. ; if | 9. If Black take R. P. with B. takes Kt. |
| 10. P. takes B.
third sq., you take P. with P., and if he retake with Q., you take Gambit P. with Q. B., and then move Kt. to Q. fifth sq. | 10. If he retreat Q. to K. Kt. Kt. P. takes P. |
| 11. Kt. to Q. fifth sq.
White takes the Gambit P., and has the better game. | 11. K. to Q. sq. |

SECOND DEFENCE.

- | | |
|---|----------------------------------|
| | 8. K. Kt. P. advances. |
| 9. K. Kt. to K. sq. | 9. K. Kt. to K. second sq. |
| 10. Q. Kt. to K. second sq. | 10. K. Kt. to Kt. third sq. (A.) |
| 11. K. Kt. to Q. third sq. | 11. Gambit P. moves. |
| 12. Q. Kt. to K. Kt. third sq., having a good attack. | |

(A.)

- | | |
|--|----------------------------|
| 11. Q. Kt. to K. Kt. third sq. | 10. Gambit P. moves. |
| 12. You may either change Bishops, and then take P., or
R. P. attacks Q. | 11. Q. to K. Kt. third sq. |
| 13. P. takes P. | 12. Q. to K. B. third sq. |
| 14. Q. takes P., and I prefer your game. Upon your pushing
K. R. P. two sq., at Move 6, Ponziani recommends Black
to play, as his strongest move, K. B. to K. Kt. second sq. ;
this, he appears to think, gives the second player a sure defence.
The two moves he then proposes for White are,
K. R. to R. second sq., or Q. P. two sq. ; I am certainly
of opinion, that, playing either of these moves, Black will
ultimately get a good game, though the correct train of play
is exceedingly difficult. There is, however, another move
which you may adopt on his playing K. B. to Kt. second sq.,
and which, I think, will eventually lead to the recovery of, at
least, the Gambit Pawn ; I mean Q. Kt. to Q. B. third sq.
As this move has never before been noticed, I refrain, at
present, from entering upon an analysis of it, but intend, at
some future period (unless some one more worthy of the task,
anticipate my design), to give the principal variations in rather
an elaborate form. | 13. P. takes P. |

CHAPTER XXI.

ON BLACK'S EVADING THE GAMBIT.

FIRST GAME.

WHITE.

BLACK.

- | | |
|----------------------|--|
| 1. K. P. two sq. | 1. K. P. two sq. |
| 2. K. B. P. two sq. | 2. If Black does not like to
take the Gambit P., he may now play Q. P. two sq., or
bring out K. B., as in the next game. |
| 3. K. P. takes Q. P. | Q. P. two sq. |

IN THE FIRST PLACE.

- | | |
|--|---------------------------|
| 4. Q. Kt. attacks Q. | 3. Q. takes P. |
| 5. K. Kt. to B. third sq. | 4. Q. to K. third sq. |
| 6. K. to B. second sq. | 5. P. takes P. dis. ch. |
| 7. K. B. to K. second sq. | 6. Q. B. P. one sq. (A.) |
| 8. R. to K. sq., and the game is even. | 7. K. Kt. to B. third sq. |

(A.)

- | | |
|--|---|
| 7. Q. P. two sq. | 6. B. checks. (bad). |
| B. to K. second sq. ; for, playing | 7. Black ought now to retire
K. B. to Q. Kt. third sq. |
| 8. K. B. checks. | 8. If he move Q. B. P., you
play R. to K. sq., and if K. to Q. or B. sq. |
| 9. R. to K. sq., giving Checkmate, if he move Q. out of prise. | |

IN THE SECOND PLACE.

- | | |
|--|---|
| 4. K. Kt. to B. third sq.
play out Q. Kt., as before ; and if | 3. K. P. takes B. P. (best).
4. If he take P. with Q., you
K. Kt. to B. third sq. |
| 5. K. B. to Q. B. fourth sq. | 5. K. B. to Q. third sq. |
| 6. Q. P. two sq., or Castles, with an equal game. | |

SECOND GAME.

WHITE.

1. K. P. two sq.
2. K. B. P. two sq.
3. K. Kt. to B. third sq.
4. Q. B. P. one sq.

BLACK.

1. K. P. two sq.
2. K. B. to Q. B. fourth sq.
3. Q. P. one sq.

FIRSTLY.

- | | |
|--|--|
| 5. Q. P. two sq. | 4. Q. to K. second sq. |
| 6. Q. B. P. takes P.
K. B. to Q. Kt. third sq., and the game would be even. If,
inadvertently, | 5. K. P. takes Q. P.
6. Black should now retreat
Q. takes P. ch. |
| 7. K. to B. second sq. | 7. K. B. to Q. Kt. third sq. |
| 8. K. B. checks.—Whether he interpose, or move K., you then
win by playing R. to K. sq., as in the last game. | |

SECONDLY.

- | | |
|---------------------------------------|----------------------|
| 5. P. takes P. | 4. Q. B. attacks Kt. |
| 6. K. B. to Q. B. fourth sq. | 5. P. takes P. (A). |
| 7. Q. takes B., and the game is even. | 6. B. takes Kt. |

(A.)

- | | |
|--|--------------------------|
| 6. Q. takes B. | 5. B. takes Kt. |
| 7. Q. to K. Kt. third sq. | 6. P. takes P. |
| 8. K. B. to Q. B. fourth sq.—Equal game. | 7. Q. to K. B. third sq. |

CHAPTER XXII.

ON VARIOUS CHECKMATES AT THE END OF THE GAME.

I shall now give some examples of the most speedy method of winning, when left with certain pieces at the end of the game. It is understood that similar positions must be won in fifty moves, or your adversary has a right to insist on the game being considered as drawn.

No. I.

KING AND ROOK AGAINST THE KING.

The King and the Rook invariably win against the King; you must begin by driving the King on to one of the extreme lines of

the board, which you will not find difficult, and then proceed as follows :

Position of the Pieces.

WHITE.

BLACK.

King at Q. fifth sq.

King at Q. Kt. sq.

Rook at Q. B. sixth sq.

White, having the move, plays

- | | |
|---|-------------------------|
| 1. K. to Q. B. fifth sq. | 1. K. to Kt. second sq. |
| 2. K. to Kt. fifth sq. | 2. K. to R. second sq. |
| 3. R. to B. seventh sq. ch. | 3. K. to R. sq. (best). |
| 4. K. to Kt., or R. third sq. | 4. K. moves. |
| 5. R. to Q. B. sixth sq., and Checkmates next move. | |

As the Queen has the same move as the Rook, with extended powers, it is easy to find how to Checkmate with her alone ; you must still oblige the adverse King to move on to one of the extreme lines of the board.

In the following position, White has the move, and can give Checkmate in three moves, without moving the King at all ; I purposely omit the solution, which ought not to be difficult, even for a beginner, after playing through the above.

Position of the Pieces.

WHITE.

BLACK.

K. at K. sixth sq.

K. at K. sq.

R. at K. fifth sq.

No. II.

CHECKMATE WITH THE TWO BISHOPS.

This Checkmate, like that with the Bishop and Knight, so rarely occurs, that it is not worth while to study it, except as matter of curiosity and general improvement. The King must be forced into one of the corners, and the following position will be found to be a sufficient illustration of the manner in which the Mate must be given.

Position of the Pieces.

WHITE.

BLACK.

King at K. Kt. fifth sq.

King at K. sq.

K. B. at K. B. fifth sq.

Q. B. at K. B. fourth sq.

White to Move.

- | | |
|--|--------------------|
| 1. K. to B. sixth sq. | 1. K. to Q. sq. |
| 2. Q. B. to Q. sixth sq. | 2. K. to K. sq. |
| 3. Q. B. to Q. B. seventh sq. | 3. K. to K. B. sq. |
| 4. K. B. to Q. seventh sq. | 4. K. to Kt. sq. |
| 5. K. to Kt. sixth sq. | 5. K. to B. sq. |
| 6. Q. B. checks. | 6. K. to Kt. sq. |
| 7. K. B. checks, and Checkmates next move. | |

No. III.

CHECKMATE WITH BISHOP AND KNIGHT.

This is the most difficult and *elegant* of Checkmates ; even some very good players would find it impracticable in the stipulated fifty moves. The Checkmate must be given in one of the corner squares, which is commanded by your Bishop ; to effect this, you must first force the King on to the extreme line of the board, after which he is driven to the fatal corner, by a series of beautiful, though mechanical moves.

Position of the Pieces.

WHITE.

King at K. B. sixth sq.
K. B. at K. B. fifth sq.
Kt. at K. Kt. fifth sq.

BLACK.

King at K. R. sq.

White to Move.

- | | |
|----------------------------|------------------------------|
| 1. Kt. checks. | 1. King to Kt. sq. |
| 2. B. to K. fourth sq. | 2. King to B. sq. |
| 3. B. to K. R. seventh sq. | 3. K. to K. sq. |
| 4. Kt. to K. fifth sq. | 4. Black has now a choice of |
- moves, and plays,

IN THE FIRST PLACE.

- | | |
|--|------------------------------|
| 5. Kt. to Q. seventh sq. ch. | King to B. sq. |
| 6. K. to K. sixth sq. | 5. K. to K. sq. |
| 7. K. to Q. sixth sq. | 6. K. to Q. sq. |
| Q. B. sq., he is Mated by a similar process, in fewer moves. | 7. K. to K. sq.—If he go to |
| 8. B. checks. | 8. K. to Q. sq. |
| 9. Kt. to Q. B. fifth sq. | 9. K. to Q. B. sq. |
| 10. K. B. to B. seventh sq. | 10. K. to Q. sq.—If he go to |
| Kt. sq., he is Checkmated in less time. | |
| 11. Kt. to Q. Kt. seventh sq. ch. | 11. K. to Q. B. sq. |
| 12. K. to Q. B. sixth sq. | 12. K. to Kt. sq. |
| 13. K. to Kt. sixth sq. | 13. K. to B. sq. |
| 14. B. checks. | 14. K. to Kt. sq. |
| 15. Kt. to Q. B. fifth sq. | 15. K. to R. sq. |
| 16. B. to Q. seventh sq. | 16. K. to Kt. sq. |
| 17. Kt. checks, and then Checkmates with B. | |

IN THE SECOND PLACE.

- | | |
|---------------------------|---|
| 5. K. to K. sixth sq. | 4. K. to Q. sq. |
| 6. Kt. to Q. seventh sq. | 5. K. to B. second sq. (best). |
| | 6. K. to Q. B. third sq.—If he |
| | play K. to Q. sq., or Q. B. sq., you move K. to Q. sixth sq., |
| | and drive him to the angle in fewer moves ; if, instead, he |
| | move to Kt. second sq., you play B. to Q. third sq., and on |
| | Black's coming with K. to B. third sq., you play the B. to |
| | Q. B. fourth sq., and then to Kt. fifth sq. |
| 7. B. to Q. third sq. | 7. K. to Q. B. second sq. |
| 8. B. to Q. Kt. fifth sq. | 8. K. to Q. sq. |

- | | |
|--|-------------------------|
| 9. Kt. to K. fifth sq. | 9. K. to B. second sq |
| 10. Kt. to Q. B. fourth sq. | 10. K. to Q. sq. |
| 11. K. to Q. sixth sq. | 11. K. to Q. B. sq. |
| 12. Kt. to R. fifth sq. | 12. K. to Q. sq. |
| 13. Kt. to Kt. seventh sq. ch. | 13. K. to B. sq. |
| 14. K. to B. sixth sq. | 14. K. to Kt. sq. |
| 15. Kt. to Q. sixth sq. | 15. K. to R. second sq. |
| 16. K. to B. seventh sq. | 16. K. to R. sq. |
| 17. B. to Q. B. fourth sq. | 17. K. to R. second sq. |
| 18. Kt. checks, and then Mates with B. | |

It is impossible to particularize every case, in which at the end of the game, you have sufficient power to win by force. As you improve, you will soon find out how to conquer, should you be left with a Queen against a Bishop, or in any similar situation; among others, the following ends of games ought to be generally won by the superior force, but you must understand, that there are many exceptions, in which, through the unusual situation of the pieces, the lesser force can draw the game.

K. and Q. against K. and R.

K. and Q. against King, R. and P.

K. and Q. against two minor Pieces.

K., both Bishops, and Kt., against K. and R.

The most favourable position for the Knights against the Queen, is, when they support each other, accompanied by the King. The player with the Queen must then aim at making one of them move, which would allow of its being won by a divergent check. The most favourable position for the Bishops, is with the King on the second line, and the Bishops immediately before him; but, generally, the Queen will win against any two minor pieces.

CHAPTER XXIII.

ON DRAWN GAMES.

The game may be drawn in a variety of ways, of which I shall point out the principal, beginning with Stalemate.

Stalemate is generally obtained by the rashness of an adversary, who is so eager to give Checkmate, that he overlooks the position of your King and pieces, should you have any remaining on the board. One example will illustrate this, as well as a hundred.

Position of the Pieces.

WHITE.

K. at K. R. sq.
P. at K. R. third sq.

BLACK.

K. at K. B. fifth sq.
Q. at Q. R. seventh sq.
P. at K. R. fifth sq.

Black has the move, and ought to move K. to your K. Kt. third sq., which would oblige you to play K. to Kt. sq., on which he would give Checkmate with Q.; eager, however, to confine your K., he plays Q. to your K. B. second sq., and the game is drawn, for he gives you Stalemate. Observe, that your King cannot move,

and yet is not in check, and that you have no piece that can be played.

Many situations arise, in which, by sacrificing a piece, you force your adversary to give you Stalemate ; the following position is very instructive, though simple.

WHITE.	BLACK.
K. at K. R. sq.	K. at K. B. sixth sq.
R. at K. Kt. second sq.	Q. at K. sixth sq.

White having the move, draws the game, thus :—1. R. to Kt. third sq. ch.—If he take R. with K, he gives you Stalemate, and if he move K., you take his Queen.

Sometimes it happens, that each player persists in making the same move, which neither are willing to change ; in all such cases, the game must be drawn.

A perpetual check draws the game, and frequently gets you out of difficulty ; observe the following position :—

WHITE.	BLACK.
K. at K. R. sq.	K. at K. Kt. sq.
Q. at Q. B. second sq.	Q. at K. B. fifth sq.
B. at K. B. second sq.	R. at K. B. sq.
Pawns at K. Kt. second sq., and K. R. second sq.	P. at K. Kt. third sq.

In this situation, black has the move, and takes B. with Q. ; White then takes P. chg. ; and his adversary being obliged to move to R. sq., White repeats the check at K. R. sixth sq., and draws the game, by perpetually checking on these two squares.

As I have before said, the game is drawn, should you be left with just sufficient force to give Checkmate, but not know how to do it, in the number of moves required. For instance, supposing you remain with the Bishop and Kt. only, your adversary gives you warning that he intends counting the moves ; and, unless you give Mate in fifty moves (on each side), the game must be considered as drawn, Otherwise, in contending with a very unskilful opponent, he might keep you, moving your King about, for four and twenty hours.

Another way in which the game is drawn, is, when the parties remain with a small equality of force. Let us suppose you have each a Rook and a Bishop ; in that case, it is better to give up the game as drawn, than to play on, for the chance of your antagonist putting a piece en prise. Or, suppose you have a Queen against two Rooks, it is obvious, that, unless the game be drawn, it may be played on without end.

The last case, in which the game is drawn, is, when neither party has sufficient force left to give Checkmate ; as for instance, when the Kings are left alone, or when there is a King and a minor piece against the King.

I shall conclude this part of my subject with a statement of such positions of force, at the end of the game, as are generally considered " drawn by their nature ;"—those ends of games, in which Pawns enter into the combinations, will form the next part of our study.

King and two Knights, against K.

K. and R., against K., with a minor Piece and two Pawns.

K. and a minor Piece, against K. and R.

K. and two Rooks, against K. and Q.

K. and Q., against K., R., and a minor Piece.

King, R., and B., against K. and R.—Philidor was of opinion, that the Rook and Bishop can win against the Rook ; and has given us a beautifully played position, in which the Checkmate is forced. As, however, it does not appear that the adversary can be compelled to take up a similar situation, Philidor's analysis only serves to show that the Checkmate can be sometimes given, and by no means invalidates the generally received opinion, which is, that, except in a few particular cases, the game ought to be drawn.

CHAPTER XXIV.

ON ENDS OF GAMES WITH PAWNS ONLY.

The art of playing Pawns well, at the end of the game, is one of the most difficult branches of Chess ; and many, otherwise skilful players, know very little about the matter. It is most important for the student to understand, at least, the principle on which most of the calculations respecting Pawns at the close of the game, are founded ; as, if tolerably acquainted with this part of the science, he feels the less anxiety at the different pieces being changed off ; and rather courts their removal, depending on his acquaintance with the science of playing the Pawns, for gaining some latent advantage over his antagonist. Nearly every Chess-player can understand, that, when the two Kings are opposite, with but one square distant between them, he is said to have the move, who has just placed his King in opposition to his adversary ; but few know how to maintain this opposition, amidst the intricate variety of moves consequent upon a difficult position. I shall now attempt to show, in the clearest manner I can possibly adopt, on what principle the Pawns ought to be played ; and must once more request of the beginner, to attend particularly to this part of the game, which has been styled by a distinguished writer, as “ the soul of Chess.”

FIRST POSITION.

WHITE.

BLACK.

K. at K. fifth sq.

K. at K. second sq.

P. at K. fourth sq.

In this position, White has gained the opposition, and will Queen the P., if Black have the move ; ex. gr.—Black moves

1. K. to Q. second sq.

1. K. to K. B. sixth sq.

2. If he play K. to Q. third sq., you check with P., and if, instead, he move to Q. sq., you advance K. to B. second sq.—If he play

K. to K. sq.

2. K. to K. sixth sq.—If you were to move the Pawn, he would get the opposition, and draw by playing K. to K. B. sq.

3. K. to Q. sq.

3. K. to K. B. second sq.

4. K. to Q. second sq.

4. P. advances, and wins.

Now, replace the pieces, and you will see, that if in the original position, you were to play first, Black could draw the game. You play

- | | |
|--|---|
| 1. K. to Q. fifth sq. | 1. K. to Q. second sq. |
| 2. P. advances. | 2. K. to K. second sq.—If he had played to K. or Q. sq., you would have won by opposing your King to his; but your own Pawn now prevents your gaining the important opposition. |
| 3. P. advances. | 3. K. to K. sq. |
| 4. K. to Q. sixth sq. | 4. K. opposes K. |
| 5. If you retreat K. to K. fifth sq., he plays K. to K. second sq.; and if | |
| P. checks. | 5. K. to K. sq. |

You must now either abandon P., or give Stalemate; in either case, the game is drawn. Study this attentively, before you proceed to examine the remainder of this Chapter; attempt to win, by playing the White K. to every square he could go to, and find out what would be Black's correct counter-move in every case. You will observe, that if your Pawn were on any square of the file, with the King opposed in a similar manner in the front of it; the result would be the same; and the same principle may be applied to every file but the Rook's, of which I shall give an example presently.

From this example, we deduce, that if the single K. can get before the Pawn, either on the fronting square, or with only one square between them, *before the Pawn have reached the sixth sq.*, he will draw the game, wheresoever the adverse K. may be placed; always supposing, that, in such cases, the single King has not the move.

SECOND POSITION.

WHITE.

- K. at K. R. fifth sq.
P. at K. R. fourth sq.

BLACK.

- K. at K. R. second sq.

The King can always draw against the Rook's Pawn, if he can get on the same file in front of it, at any distance, and wheresoever the adverse K. may be; by playing the following moves, you will see the reason of this. It is of no consequence which plays first, but we will suppose Black to move, as by so doing he appears to give up the opposition.

- | | |
|--|------------------------|
| 1. K. to Kt. second sq. | 1. K. to Kt. fifth sq. |
| 2. K. to R. second sq. | 2. P. advances. |
| 3. K. to Kt. second sq. | 3. P. checks. |
| 4. K. to R. second sq. | 4. K. supports P. |
| 5. K. to Kt. sq.; he might also play to R. sq. | 5. K. to Kt. sixth sq. |
6. K. to R. sq.—If you now advance P., you give Stalemate. You will observe, that on any of the other files, there would be room for his K. to get away on the other side, which would allow of your winning by advancing the K.; but being on the Rook's file, he cannot escape, and the game is drawn. Another peculiarity of the Rook's file is, that a Rook's Pawn cannot win with a Bishop, unless the Bishop run on a color to command the eighth square. To ex-

emply this, replace the pieces on the King's Rook's file, and let White have his K. B. at K. B. third sq. ; Black has the move as before, and plays

- | | |
|---|--|
| 1. K. to Kt. second sq. | 1. K. B. to K. fourth sq. |
| 2. K. to R. sq. | 2. K. to R. sixth sq. |
| 3. K. to Kt. sq. | 3. If you check with B., he returns to R. sq. ; and you are obliged to remove K. or B., to avoid giving Stalemate. |
| | K. to Kt. sixth sq. |
| 4. K. to R. sq. | 4. P. advances. |
| 5. King moves. | 5. P. advances. |
| 6. K. to R. sq., and the game is evidently drawn. | |

For argument's sake, we might also suppose that you had several Pawns behind each other on the Rook's file, with the K. and B., and still you will find that the game would be drawn, unless the B. commanded the adverse corner square, in which case you would win easily.

THIRD POSITION.

WHITE.

BLACK.

K. at K. sq.

K. at K. sq.

P. at K. second sq.

The winning or drawing of this position, depends entirely on the move ; suppose White to move :

- | | |
|--|--|
| 1. K. to Q. second sq. | 1. K. to K. second sq. |
| 2. K. to K. third sq.—I must here observe, that in similar positions, you should not advance the Pawn before the King, but secure the opposition, and then push on the Pawn. | 2. K. to K. third sq. |
| | 3. K. to Q. third sq. |
| 3. King opposes K. | |
| 4. If you move P., he draws the game, by playing K. to K. third sq. | 4. If he play K. to Q. fourth sq., |
| K. to K. B. fifth sq. | you check with P., and on his retreating K. to Q. third sq., |
| play K. to K. B. sixth sq. ; if | K. to K. second sq. |
| 5. If you move P. two sq., he draws the game ; you may play | 5. K. to B. second sq. |
| K. to K. fifth sq. | 6. K. to K. second sq. |
| 6. Pawn one sq. | |
| 7. Pawn one sq., and wins, as in the First Position. Such is the extreme nicety with which it is required to play, in order to maintain the opposition, that one wrong move can never be redeemed. | |

If the P. left, be the Kt.P., there is a slight difference required to be observed in the play, which you will readily discover.

FOURTH POSITION.

WHITE.

BLACK.

K. at K. B. sixth sq.

K. at K. B. sq.

P. at K. fifth sq.

In this situation you win, whether you have the move or no. If Black have the move, and go to K. sq., you play K. to K. sixth sq. ; if you have to move first, you play as follows :

- . P. advances.—It is evident, that, by this move, you preserve the opposition.
1. K. to K. sq.
 2. P. to K. seventh sq.
 3. K. to B. seventh sq., and wins. I dwell the longer on the method of manœuvring with a single Pawn, as you ought to be thoroughly acquainted with the method of gaining and keeping the opposition with your King.

FIFTH POSITION.

WHITE.

K. at K. R. seventh sq.
Pawns at K. R. sixth, and
K. B. sixth squares.

BLACK.

K. at K. B. second sq.

Whether you, or your adversary, have the first move, he can draw, by always playing to K. B. and B. second sq.; observing, never to take your K. B. P., unless you advance it. Two Pawns, supporting each other, always win.

SIXTH POSITION.

WHITE.

K. at K. R. sq.
Pawns at Q. B. fourth sq.
Q. Kt. fourth sq., and
Q. R. fourth sq.

BLACK.

K. at K. R. sq.
Pawns at Q. B. third sq.
Q. Kt. third sq., and
Q. R. third sq.

Black has the move, and ought to draw the game, either by moving K. to Kt. second sq., or by advancing Q. Kt. P. one sq.—Not seeing this, he incautiously plays

1. Q. R. P. one sq.
1. Q. B. P. one sq., and you win; observing, that if he had originally played Q. B. P. one sq., you would also win by moving Q. R. P.

Having well examined this, replace the pieces in their first position, and you will see, that if White had the first move, you would win the game, playing thus :

1. Q. Kt. P. advances.
1. Q. R. P. takes P.
2. Q. B. P. one sq., and wins; observing, that if he take P. with Q. B. P., you advance Q. R. P., winning in either case.

SEVENTH POSITION.

WHITE.

K. at K. B. second sq.
Pawns at K. B. third sq., and
K. R. second sq.

BLACK.

K. at K. B. fifth sq.
P. at Q. R. second sq.

The winning or drawing of this depends upon the first move. If Black have to play, he may push on Q. R. P.; you are compelled to stop it with your K., and the Game is drawn. If, on the other hand, White have originally the move,

1. K. R. P. two sq.
1. Q. R. P. two sq.
2. K. to K. second sq.
2. P. to R. fifth sq.
3. K. to Q. second sq., and wins easily, for your K. stops his P., while he never can take your B. P. with his K., as you would, in that case, queen the other P.

EIGHTH POSITION.

The Rook's Pawn, or Knight's Pawn, unmoved, with its King near enough, draws invariably against the Rook's and Knight's P. opposed to it, provided the two Pawns have reached their fifth squares; but if they be on their own squares, they win, ex. gr.

WHITE.

K. at K. B. fifth sq.
Pawns at K. Kt. fifth, and
K. R. fifth squares.

BLACK.

K. at K. Kt. second sq.
P. at K. R. second sq.

Whichever move first, the game is drawn. Black never moves the Pawn until obliged, but continues moving his K. on these three squares—R., Kt., and Kt. second sq. If the single P. stood at K. Kt. second sq., the result would be the same, if Black persevere in not pushing the P. till forced, and play King to B. second sq., B. sq., and Kt. sq., alternately. Any other single P. cannot draw against two supporting each other, except in a few peculiar cases. Now, place the same pieces as follows :

K. at K. B. second sq. K. at K. B. fourth sq.
Pawns at K. Kt. second, and P. at K. R. second sq.
K. R. second squares.

You now win, whether you have the move or no, and the result would be the same, were one of your Pawns advanced a square; because you could gain the move, at the proper moment, by advancing a Pawn one or two squares. If, instead of K. R. P., Black had K. Kt. P., he would lose under similar circumstances. I shall merely give an outline of the solution of this position, and, as in some other cases, leave you to fill up the variations. Supposing, then, that having the move, you play

- | | |
|--|--|
| 1. K. to Kt. third sq. | 1. K. to Kt. fourth sq. |
| 2. Pawn checks. | 2. K. to R. fourth sq. |
| 3. K. to R. third sq. | 3. K. to Kt. third sq. |
| 4. K. to Kt. fourth sq.; observe that you do not as yet advance the other P. | 4. K. to R. third sq. |
| 5. K. R. P. advances, | 5. King moves. |
| 6. K. to Kt. fifth sq. | 6. If he check with P., you play K. to K. B. sixth sq., afterwards gaining the opposition, and, consequently, the P. K. to Kt. sq. |
| 7. K. attacks P. | 7. K. to R. sq. |
| 8. K. Kt. P. two sq.—Observe, that if his King were at Kt. sq., you would advance this P. only one sq. | 8. King moves. |
| 9. Kt. P. moves. | 9. K. to R. sq. |
| 10. Kt. P. to Kt. sixth sq., with P., which you then advance another sq.; but, if | 10. If he take P., you retake |
| | 10. K. to Kt. sq. |
| 11. Kt. P. advances, then takes R. P. and wins. | |

NINTH POSITION.

WHITE.

K. at Q. fourth sq.
P. at K. Kt. fifth sq.

BLACK.

K. at Q. B. third sq.
Pawns at K. Kt. third, and
K. R. fourth squares.

At first view, it would appear, that the gaining the opposition would, in this case, very little avail White, but yet it is so material, that, with the move, you may draw the game. If Black were to play first, he would move K. to Q. third sq., and having gained the opposition, you would be obliged to abandon your P., which he would take with K., and win easily.

White has the move, and plays

1. K. to K. fourth sq.—You cannot take the opposition by moving K. to Q. B. fourth sq., as Black might, in that case, Queen the R. P.; you therefore oppose him diagonally, for, with only one square between you, the move is still as much your's, as in the more simple method of taking up the opposition. Throughout this game, you must observe, that if he ever advance R. P., you go after it, and having taken it with K., draw the game against the other P., even though he may win your P.
 1. K. to Q. B. fourth sq.
2. K. to K. fifth sq.
 2. If Black play to the Q. B. squares on your half of the board, you must always confront him on the K. file.
 - K. to Q. Kt. fourth sq.
3. K. to Q. fifth sq.
 3. If he advance on your Kt. file, you must confront him on Q. file; but, if
 - K. to Q. R. fourth sq.
4. You cannot, now, oppose him by playing to Q. B. fifth sq., but equally keep the opposition, by moving
 - K. to K. fifth sq.—Few players are aware, that the opposition is as effectually maintained, by keeping three or five squares between the Kings, as one; this is most important for the student to observe. If Black, then, advance on your R. file, you oppose him on your K. file, observing to keep on the same line.
 4. K. to Q. R. third sq.
5. I have now shown you how to play in case he move upon any square on your half of the board. We will suppose him to retrograde, with a view of out-generalling you, and gaining the move, which would immediately cost you the game, by leading to his forcing you away from the Pawn.
 - K. to K. fourth sq.
 5. K. to Q. R. second sq.
6. To make the mode of keeping the opposition more intelligible, I make him take each square regularly.
 - K. to K. fifth sq.
 6. K. to Q. R. sq.
7. K. to K. fourth sq.—Observe, that such is the nicety with which the King must be played to keep the opposition in similar cases, if you had now only played to Q. fifth sq., he would win by moving to Kt. second sq.
 - 7 K. to Q. Kt. sq.

- | | |
|--|--|
| 8. K. to Q. fourth sq. | 8. K. to Kt. second sq. |
| 9. K. to Q. fifth sq. | 9. K. to Q. Kt. third sq. |
| 10. K. to Q. fourth sq. | 10. K. to Q. B. second sq. |
| 11. K. to K. fifth sq. | 11. K. to Q. B. sq. |
| 12. K. to K. fourth sq. | 12. K. to Q. sq. |
| 13. K. to Q. fourth sq. | 13. K. to Q. second sq. |
| 14. K. to Q. fifth sq. | 14. K. to K. second sq. |
| 15. K. to K. fifth sq. | 15. K. to K. B. second sq.—If
he play K. to K. sq., you move to K. fourth sq. |
| 16. K. to Q. fifth sq. | 16. K. to B. sq. |
| 17. K. to Q. fourth sq. | 17. K. to Kt. sq. |
| 18. K. to K. fourth sq. | 18. K. to R. sq. |
| 19. K. to B. fourth sq. | 19. K. to R. second sq. |
| 20. K. to B. third sq. | 20. K. to Kt. second sq. |
| 21. K. to K. third sq. | 21. K. to B. second sq. |
| 22. K. to B. third sq.—You might also play to Q. fourth sq., but
it is clearer to observe always playing on the same file when
possible. | |

22. K. to K. B. sq.

23. K. to B. fourth sq., keeping the magical three squares between you, and drawing the game, play as he will.

If the two Pawns were further advanced, they would win, even if you had the move; if they were further back, you would draw, with the advantage of the move. There is a very similar position, given in the *Traité des Amateurs*, in which the two Pawns are on the Kt. and B. files.

TENTH POSITION.—By A. M*****, Esq.

WHITE.

- K. at Q. B. second sq.
P. at K. fourth sq.

BLACK.

- K. at Q. Kt. second sq.
Pawns at K. fourth sq., and
K. B. third sq.

In this apparently hopeless situation, White may, by scientific play, draw the game, *if he have the first move*. It will be seen, that, such is the extreme delicacy with which the King is required to be moved, that you have hardly ever a choice of squares; indeed, I have never met with a position in which the principle, required to be constantly kept in view, for maintaining the opposition, is more finely developed.

I have thought it needless to give more than the principal moves, and we will suppose, in the first instance, that Black has the move, which gives him the opposition and the game.

BLACK.

1. K. to Q. B. third sq.
2. K. to Q. third sq.
3. K. to K. third sq.

WHITE.

1. K. to Q. Kt. second sq.—If
you play to any other square, you will find that he can come
round on the Queen's side, and win your Pawn.
2. K. to Q. B. second sq.
3. K. to Q. second sq.

- | | |
|---|------------------------|
| 4. K. to K. B. second sq. | 4. K. to K. second sq. |
| 5. K. to Kt. third sq. | 5. K. to B. third sq. |
| 6. K. to K. R. fourth sq., and wins the Pawn. | |

VARIATION.

- | | |
|--|----------------------------|
| 1. K. to Q. B. third sq. | 1. K. to Q. Kt. second sq. |
| 2. K. to Q. third sq. | 2. K. to Q. Kt. third sq. |
| 3. K. to K. third sq. | 3. K. to Q. B. third sq. |
| 4. Black may either move the King round ; or
P. advances. | |
| 5. K. takes P. | 4. P. takes P. |
| 6. K. to K. B. fourth sq., and must win. | 5. K. to Q. second sq. |
- Replace the Pieces in their original situation, and White, having the move, plays
- | | |
|--|---|
| 1. K. to Q. Kt. third sq. | 1. K. to Q. Kt. sq.—If he go
on the Rook's file, you attack his Pawns. |
| 2. K. to Q. Kt. second sq. | 2. K. to Kt. second sq. |
| 3. K. to Q. Kt. third sq. | 3. If he move to Kt. third sq.,
you play to Kt. second sq. ; and if
K. to Q. B. sq. |
| 4. K. to Q. B. second sq. | 4. K. to Q. B. second sq. |
| 5. K. to Q. B. third sq. | 5. K. to Q. B. third sq. |
| 6. K. to Q. B. second sq. | 6. If he play to Kt. fourth sq.,
you move to Kt. third sq. ; and if he go to Q. B. fourth sq.,
you play to Q. B. third sq.—Playing
K. to Q. third sq. |
| 7. K. to Q. second sq. | 7. K. to Q. second sq. |
| 8. K. to Q. third sq. | 8. K. to Q. sq. |
| 9. K. to Q. second sq. | 9. K. to K. sq. |
| 10. K. to K. second sq. | 10. K. to K. second sq. |
| 11. K. to K. third sq. | 11. K. to K. third sq. |
| 12. K. to K. second sq. | 12. If he advance P., you take,
and on his retaking, play to K. B. third sq. ; if, instead of
retaking, he move K. to B. third sq., you play to K. third sq.,
K. to K. B. second sq. |
| 13. K. to B. third sq. | 13. K. to B. sq. |
| 14. K. to B. second sq. | 14. K. to Kt. sq. |
| 15. K. to Kt. second sq. | 15. K. to Kt. second sq. |
| 16. K. to Kt. third sq. | 16. K. to Kt. third sq. |
| 17. K. to Kt. fourth sq. | 17. K. to R. third sq. |
| 18. K. to R. fourth sq. | 18. K. to R. second sq. |
| 19. K. to R. third sq. | 19. K. to R. sq. |
| 20. K. to R. second sq.—The game is drawn. | |

CHAPTER XXV.

ON ENDS OF GAMES WITH BOTH PIECES AND PAWNS.

The first point of Chess, to which I shall call your attention under this head, is one of great consequence to be well acquainted with,

as the knowledge of it will enable you to draw a game occasionally, which you would otherwise abandon in despair.

A single Pawn at its seventh square, supported by the King, may draw the game against the King and Queen, on the Bishop's and Rook's file, provided the adverse K. be at a certain distance; but, on either of the other files, however distant the adverse K. be, the Pawn invariably loses.

FIRST POSITION.

WHITE.

K. at K. R. fifth sq.

Q. at K. fourth sq.

BLACK.

K. at Q. seventh sq.

P. at K. seventh sq.

This, and the following example, will also show you the method of winning, on either of those files, on which, as I have said, the Queen wins. You proceed to force the K. by repeated checks to go in front of his P., and each time that he is compelled so to do, you employ the move gained in bringing up your K., until he is near enough to assist in winning the Pawn, or giving Checkmate.

WHITE.

1. Q. to Q. fourth sq. ch.
2. Q. to K. third sq. ch.
3. Q. to Q. third sq. ch.
4. K. to K. Kt. fourth sq.
5. K. to K. B. third sq.
6. Q. takes P., and Checkmates next move.

BLACK.

1. K. to adv. Q. B. sq.
2. K. to adv. Q. sq.
3. K. to adv. K. sq.
4. K. to adv. K. B. sq. (A-)
5. K. to adv. Kt. sq.

(A.)

5. Q. to K. Kt. third sq. ch.
6. K. to K. B. third sq.
7. Q. gives Checkmate.

4. K. to K. B. seventh sq.
5. K. to adv. B. sq.
6. Pawn Queens.

SECOND POSITION.

WHITE.

K. at Q. Kt. fourth sq.

Q. at K. B. second sq.

BLACK.

K. at adv. K. R. sq.

P. at K. Kt. seventh sq.

White, having the move, plays

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. Q. to R. fourth sq. ch. 2. K. to Q. B. third sq. 3. Q. to K. B. fourth sq. ch. 4. Q. to K. Kt. third sq. 5. Q. to B. third sq. ch. 6. K. to Q. third sq. 7. Q. to K. R. third sq. ch. 8. K. to K. third sq. 9. K. to K. B. third sq., winning Pawn and game. | <ol style="list-style-type: none"> 1. K. to adv. Kt. sq. 2. K. to adv. K. B. sq. 3. K. to adv. K. second sq. 4. K. supports P. 5. K. to adv. Kt. sq. 6. K. to adv. R. sq. 7. King moves. 8. K. to adv. B. sq. |
|---|---|

THIRD POSITION.

WHITE.

K. at Q. Kt. fourth sq.

Q. at K. second sq.

BLACK.

K. at adv. K. Kt. sq.

P. at K. B. seventh sq.

Black will now be able to draw the game, through the Pawn's being on the Bishop's file. If you begin by playing

- | | |
|--------------------------------|-------------------------|
| 1. Q. to K. Kt. fourth sq. ch. | 1. K. to R. seventh sq. |
| 2. Q. to K. B. third sq. | 2. K. to adv. Kt. sq. |
| 3. Q. to K. Kt. third sq. chg. | 3. K. to adv. R. sq. |

If you take the P., you give Stalemate; if you check, the same moves recur; the game must therefore be drawn, for you can never gain moves, by compelling him to play in front of the Pawn, as he may always leave it en prise of your Q.

FOURTH POSITION.

WHITE.

- K. at Q. Kt. fourth sq.
Q. at K. R. third sq.

BLACK.

- K. at adv. K. Kt. sq.
P. at K. R. seventh sq.

White to move.

1. Q. to K. Kt., third sq. chg. 1. K. to adv. R. sq.
2. Play as you will, the game must be drawn; for if you move K., you give Stalemate, and if you remove the Q. from the Kt.'s file, he plays K. away, and you are immediately forced to check again, to prevent his queening the Pawn.

In some few situations, however, you may win against the P. on either the Bishop's or Rook's files; but it depends entirely on the position of your King; ex. gr.

FIFTH POSITION.

WHITE.

- K. at K. R. fifth sq.
Q. at Q. second sq.

BLACK.

- K. at K. Kt. seventh sq.
P. at K. B. seventh sq.

White, having the move, plays

1. K. to K. Kt. fourth sq. 1. If he move to B. sq., you play K. to B. third sq.; if he play to R. sq., you may advance K. to Kt. third sq.; and if
K. to adv. Kt. sq.
2. K. to K. B. third sq. 2. P. Queens, chg.
3. K. to Kt. third sq., giving Mate almost immediately.

SIXTH POSITION.

WHITE.

- K. at K. R. fifth sq.
Q. at K. Kt. fifth sq.

BLACK.

- K. at adv. K. R. sq.
P. at K. R. seventh sq.

White moves, and wins thus:

1. Q. to Q. second sq. 1. King moves.
2. K. to K. Kt. fourth sq. 2. Pawn Queens.
3. K. to Kt. third sq., winning, as in the last example.

SEVENTH POSITION.

WHITE.

- K. at Q. R. fourth sq.
P. at Q. seventh sq.

BLACK.

- K. at adv. Q. Kt. sq.
P. at Q. B. sixth sq.

This situation actually occurred; White had the move, and played as follows:

- | | |
|------------------------------|-----------------------|
| 1. K. to Q. Kt. third sq. | 1. P. advances. |
| 2. P. Queens. | 2. P. also Queens. |
| 3. Q. to Q. third sq. ch. | 3. K. to adv. R. sq. |
| 4. Q. to Q. R. sixth sq. ch. | 4. K. to adv. Kt. sq. |
| 5. Queen gives Checkmate. | |

EIGHTH POSITION.

WHITE.

K. at K. Kt. sq.
Pawns at K. R. fifth sq.,
K. Kt. fifth sq., and
K. B. fifth sq.

BLACK.

K. at adv. Q. sq.
R. at K. Kt. sq.

Three united Pawns win against the Rook, or a minor Piece, provided they can reach their fifth squares, without being attacked, or, provided they have still the move, if one be attacked; in stating this, I suppose the Kings not to be able to enter into the contest. White now, having the move, easily wins by advancing the attacked Pawn, but you will find, that if your King were on the Rook's square, instead of the Kt.'s, Black would win the game.

Two united Pawns win against the Rook, or a minor Piece (supposing, as before, that the Kings are too far distant to be brought into action), if they can reach their sixth squares without being attacked, whether they have the move or no, or if, supposing one of them to be attacked, they have the move. It would be impossible, in this little work, to enter widely into those positions which depend on a single Piece against Pawns; practice will soon point out which ends of games should be given up without delay, and which ought to be drawn "by their nature." When you are inferior in the number of Pawns, you may frequently draw the game by contriving to be left with a Bishop which runs on the reverse color to that of your adversary, as in the next example.

NINTH POSITION.

WHITE.

K. at Q. Kt. third sq.
Kt. at Q. B. third sq.
K. B. at Q. B. sixth sq.
Pawns at K. Kt. fourth,
K. B. third, and
Q. Kt. fifth sq.

BLACK.

K. at K. B. third sq.
Bishops at K. R. second, and
Q. B. fourth sq.
Pawns at K. Kt. fourth,
K. B. fifth, K. fourth,
Q. third, and Q. Kt. third sq.

In this position Black ought to win with careful play. White has the move and checks with Kt., in order to tempt Black to exchange. The latter, ignorantly takes Kt. with B., thinking that, with the advantage of two Pawns, the more pieces he can get off the better. White then retakes B. with B., and the game is drawn; whereas, if Black had a Bishop running on the same diagonals as your's, he would easily win.

TENTH POSITION.

WHITE.

K. at Q. R. sixth sq.
 Q. B. at K. Kt. sq.
 Pawns at Q. R. seventh, and
 Q. Kt. sixth sq.

BLACK.

K. at Q. R. sq.
 Rook at K. Kt. second sq.
 Pawns at K. Kt. seventh,
 K. B. sixth, K. fifth,
 Q. fourth, and Q. B. third sq.

In this very peculiar situation the game is drawn, whosoever play first. If White have the move, he persists in moving B. upon the long diagonal, any square of which he may rest on. If Black play first, he can only play the Rook along the line he now stands on.—I leave you to find out, why he cannot advance one of the Pawns to Queen.

ELEVENTH POSITION.

WHITE.

K. at Q. R. fourth sq.
 Rook at K. Kt. seventh sq.
 Pawns at K. B. seventh, and
 K. R. third sq.

BLACK.

K. at K. fifth sq.
 Rook at K. B. eighth sq.
 Q. R. P. unmoved.

I give this position (which recently occurred to me), to show the value of the move, at a critical point of the game. If White have the move he wins, but if Black move first, he draws. White moving first, plays

1. K. R. P. one sq.
2. K. R. P. advances.
3. R. P. to K. R. sixth sq.
4. R. P. to K. R. seventh sq., and must win.
1. K. to K. fourth sq.
2. K. to K. third sq.
3. R. takes K. B. P.

Now replace the situation, and give Black the move.

1. K. to K. fourth sq.
2. K. to K. third sq.
3. R. takes K. B. P., and draws the game; for if you advance K. R. P. another sq., he changes Rooks, and plays K. to K. B. second sq.
1. K. R. P. advances.
2. K. R. P. advances.

TWELFTH POSITION.

WHITE.

K. at K. R. second sq.
 Kt. at K. B. third sq.
 Pawns at K. B. third,
 K. Kt. second, Q. R. third,
 and Q. Kt. second squares.

BLACK.

K. at Q. B. second sq.
 Kt. at Q. Kt. fourth sq.
 Pawns at K. R. fifth,
 K. Kt. fourth, Q. Kt. 2nd,
 and Q. R. fifth squares.

In this situation, White had the move, and took K. Kt. P. with Kt., upon which Black skilfully forces the game. Learners will find this a very instructive study. White having taken P., Black moves thus:

1. Kt. takes Q. B. P.
1. You have now two modes of play; I leave you to find why you should not check with Kt.

FIRST DEFENCE.

2. Q. R. P. advances.
- P. takes Kt.
2. Kt. checks.

- | | |
|-----------------------------------|----------------------------|
| 3. K. to Q. third sq. | 3. Kt. to Q. fourth sq. |
| 4. Q. R. P. advances. | 4. Kt. to Q. B. second sq. |
| 5. K. to Q. B. fourth sq. | 5. K. Kt. P. moves. |
| 6. P. takes P. ch. | 6. K. takes P. |
| 7. K. to Q. B. fifth sq. | 7. K. R. P. one sq. |
| 8. K. takes P. | 8. Kt. to Q. R. sq. |
| 9. K. to Q. Kt. seventh sq. | 9. K. R. P. advances. |
| 10. K. takes Kt. | 10. P. to K. R. sixth sq. |
| 11. K. to adv. Kt. sq. | 11. P. advances. |
| 12. Pawn becomes Queen, and wins. | |

SECOND DEFENCE.

- | | |
|-----------------------------------|----------------------------|
| 2. Kt. to adv. Q. sq. | 1. Kt. to K. B. third sq. |
| 3. Kt. takes P. | 2. Kt. takes P. |
| 4. P. to Q. R. sixth sq. | 3. Kt. to K. B. third sq. |
| 5. P. to Q. R. seventh sq. | 4. Kt. to Q. fourth sq. |
| 6. Kt. to Q. sixth sq. | 5. Kt. to Q. Kt. third sq. |
| 7. Kt. to adv. Q. B. sq. | 6. K. Kt. P. two sq. |
| 8. Q. Kt. P. two sq. | 7. Kt. to Q. R. sq. |
| 9. K. to Q. second sq. | 8. K. Kt. P. moves. |
| 10. K. to K. second sq. | 9. K. to Kt. third sq. |
| 11. K. to K. B. second sq. | 10. K. to Kt. fourth sq. |
| 12. Q. Kt. P. advances, and wins. | 11. K. R. P. one sq. |

THIRTEENTH POSITION.

WHITE.

- K. at Q. third sq.
 Kt. at K. second sq.
 Pawns at K. R. second,
 K. Kt. third, K. B. fourth,
 Q. Kt. fourth, and
 Q. R. fifth sq.

BLACK.

- K. at K. B. sixth sq.
 Kt. at Q. Kt. fourth sq.
 Pawns at K. R. fifth,
 K. Kt. fifth, K. B. fourth,
 and Q. R. third sq.

From the actual manner in which this simple position was played, the learner ought to derive considerable instruction. Black had the move.

- | | |
|---|-----------------------------|
| 2. Kt. to Q. fourth sq. ch. | 1. K. R. P. one sq. |
| K. to K. Kt. seventh sq., and if you then took Kt. with Kt., he should not retake Kt., but would win by taking K. R. P. | 2. Black ought now to move |
| Not seeing this— | Kt. takes Kt. |
| 3. K. takes Kt. | 3. K. to K. Kt. seventh sq. |
| 4. If you immediately advance the Q. Kt. P., he would take K. R. P., and draw the game, each party making a Queen. | |
| White played | |
| K. to K. third sq. | 4. K. takes P. |
| 5. K. to K. B. second sq. | 5. K. to R. eighth sq. |
| 6. Q. Kt. P. one sq., winning without difficulty. | |

CHAPTER XXVI.

CRITICAL SITUATIONS AND PROBLEMS.

In making the following selection of Ends of Games, which may be won or drawn by scientific play, I have taken care to give none that have ever before been published in this country. Many of them are highly curious, and have occurred in actual play; while the greater part of them are both possible and probable. I recommend the student to examine them carefully, and to set up each position on the board (covering the solution with a card), and thus endeavour to find out the "coup," without touching the men. In giving the solutions, I have purposely compressed them as much as possible, and have frequently omitted the move, when there is no choice to be made.

No. I.—By G. WALKER (the Author).

WHITE.—King at K. third sq., Q. at K. R. seventh sq., R. at adv. Q. Kt. sq., K. B. at K. sixth sq., and P. at Q. R. fourth sq.
 BLACK.—King at Q. B. third sq., Q. at K. sq., R. at K. B. sq., Q. B. at Q. B. sq., Pawns at Q. third, Q. B. fourth, and Q. Kt. third sq.

White to Checkmate in three moves.

1. R. takes B. chg., then checks with B. at Q. fifth sq., and Mates with Q.

No. II.—By G. W.

WHITE.—K. at K. sq., Q. at Q. B. sixth sq., K. B. at K. fourth sq., Knights at Q. fifth, and Q. Kt. fifth sq., Pawn at Q. R. fifth sq.
 BLACK.—K. at Q. Kt. sq., Q. at K. sq., R. at Q. B. sq., K. B. at Q. B. second sq., Kt. at Q. second sq., Pawns at K. B. fifth, and Q. Kt. third sq.

White to Mate with Q. R. P. in four moves. (He could also Mate with Q. in two, or with Kt. in three).

1. Q. to adv. Q. R. sq.; 2. Kt. to K. seventh sq.; then Q.R.P. goes on, and gives Checkmate.

No. III.—By G. W.

WHITE.—K. at K. B. sq., Q. at K. B. third sq., R. at Q. B. sixth sq., Pawn at Q. Kt. sixth sq.
 BLACK.—K. at Q. R. sq., Q. at K. Kt. second sq., Bishops at Q. third, and Q. Kt. second sq., P. at K. Kt. sixth sq.

White to Checkmate with the Pawn in four moves.

1. R. ch.; 2. Q. to Q. R. third sq. ch.; 3. Q. takes B. ch., and then mates with P.

No. IV.—By G. W.

WHITE.—K. at K. third sq., Q. at K. Kt. sq., Rooks at Q. Kt. third, and Q. Kt. fourth sq., K. B. at K. fourth sq., Pawns at Q. second, and Q. B. third sq.
 BLACK.—K. at K. B. third sq., Q. at adv. Q. sq., Rooks at adv. K. B., and Q. B. fifth sq., K. B. at Q. R. fourth sq., Pawns at K. second, Q. Kt. fourth, and Q. R. third sq.

White to Checkmate in five moves with Q. B. P.

1. Q. checks at Kt. sixth sq. ; 2. R. takes P. ch. ; P. takes R.,
3. R. takes P. ch. ; 4. Q. P. two sq. ch., and Mates next move.

No. V.—By G. W.

WHITE.—K. at K. fourth sq., Q. at Q. R. fifth sq., Rooks at Q. fourth, and Q. R. fourth sq.

BLACK.—K. at Q. R. sq., Q. at K. B. second sq., Rooks at K. B. sq., and Q. R. second sq.

White Mates in five, or Black Mates in three moves.—I purposely omit the solution in this, and a few others, which are not difficult.

No. VI.—By G. W.

WHITE.—K. at Q. R. fifth sq., Q. at adv. K. sq., Q. B. at Q. second sq., Kt. at Q. B. fifth sq., P. at Q. third sq.

BLACK.—K. at Q. B. second sq., Q. at K. B. fourth sq., R. at Q. Kt. second sq., Q. B. at K. third sq., Pawns at K. B. third, Q. second, and Q. B. third sq.

White to move, and draw by force.

1. B. ch.—Q. must take B. ; 2. Kt. takes B. ch.—P. takes Kt. ;
3. Q. to K. seventh sq. ch.—To avoid a perpetual check, he moves to Kt. sq. ; 4. Q. to Q. eighth sq. ch.—K. to R. second sq. ; 5. Q. to Q. fourth sq. ch.—Q. takes Q., and gives Stalemate.

No. VII.—By G. W.

WHITE.—K. at Q. B. sq., Q. at K. B. sixth sq., Rooks at K. B. and Q. R. second sq., Q. B. at K. Kt. third sq., Kt. at K. B. fourth sq., Pawns at Q. second, K. Kt. fifth, and Q. Kt. third sq.

BLACK.—K. at K. R. sq., Q. at Q. R. second sq., Rooks at Q. sq. and K. B. sq., Q. B. at K. B. second sq., Kt. at K. Kt. second sq., Pawns at K. R. second, Q. B. fourth, Q. Kt. third, and Q. Kt. fifth sq.

In this position, Black took R. with Q., on which White gave Checkmate in five moves.

No. VIII.—By G. W.

WHITE.—K. at Q. B. third sq., Q. at Q. R. fourth sq., R. at Q. second sq., Q. B. at K. fifth sq.

BLACK.—K. at adv. Q. R. sq., Q. at K. Kt. seventh sq., R. at Q. R. seventh sq., Knights at Q. B. seventh, and Q. R. sixth sq.

White to Checkmate with the Bishop in five moves, and each party to give check alternately.

1. R. ch. ; 2. K. to Q. Kt. third sq. dis. ch. ; 3. Q. takes Kt. ch. ; and the remainder is obvious.

No. IX.—By G. W.

WHITE.—K. at K. Kt. sq., Q. at K. Kt. fifth sq., Bishops at K. R. second, and K. Kt. eighth sq., Kt. at K. R. fifth sq.

BLACK.—K. at K. R. sixth sq., Pawns at K. R. fifth, K. third, and Q. second sq.

White compels Black to Mate with Q. P. in five moves.

1. B. takes P. ch.; 2. King to R. sq.; 3. Kt. ch.; 4. B. to Kt. sq.; 5. Q. to Kt. second sq. ch., compelling Black to Mate with P.

No. X.—By G. W.

WHITE.—K. at Q. R. sq., Q. at K. B. fourth sq., Rooks at K. R. sq., and K. R. fifth sq., Q. B. at K. R. second sq., Kt. at K. R. fourth sq., Pawns at Q. R. second, Q. Kt. third, and Q. B. second sq.

BLACK.—K. at K. R. sq., Q. at Q. R. sixth sq., Rooks at K. B. and Q. R. sq., Bishops at K. R. third, and K. third sq., Kt. at Q. third sq., Pawns at K. R. second, K. B. second, Q. B. second, and Q. Kt. third sq.

White to Mate in six moves.

No. XI.—By G. W.

WHITE.—K. at K. fifth sq., Bishops at K. B. fifth, and Q. fourth sq., Pawn at K. Kt. sixth sq.

BLACK.—K. at Q. sq., Pawn at Q. B. fifth sq.

White Mates in six moves with K. Kt. P., without taking the Black's Q. B. P.

1. K. to Q. sixth sq.; 2. Q. B. to K. B. sixth sq.; 3. K. B. to K. sixth sq., and afterwards to K. B. seventh sq., then supports B. with K., and Mates with P., though Black may make a Queen.

No. XII.—By G. W.

WHITE.—K. at K. seventh sq., Q. at Q. B. sq., Pawns at K. sixth, K. B. second, and Q. B. seventh sq.

BLACK.—K. at K. R. sq., P. at K. fourth sq.

In this situation White undertakes to Checkmate with K. P. in seven moves, without moving his K. or making a second Queen.—It is understood, that in similar positions, Black can demand no other piece for his Pawn but a Queen.—It is also worthy of remark, that the Mate could be given in six moves with K. B. P.

1. Q. to K. R. sixth sq. ch.; 2. P. becomes a Bishop; 3. B. to Q. R. sixth sq.; 4. B. to K. second sq.; 5. B. to K. R. fifth sq.; 6. B. checks, compelling Q. to take B., and retakes with P., giving Mate.

No. XIII.—By W. B***, Esq.

WHITE.—K. at Q. R. third sq., Q. at Q. sixth sq., Q. B. at Q. fourth sq.

BLACK.—K. at Q. R. fourth sq., R. at K. second sq., Q. B. at Q. R. fifth sq., Knights at Q. fourth, and Q. B. third sq., Pawns at K. third, and Q. R. third sq.

White to Checkmate in four moves.

No. XIV.—By W. B.

WHITE.—K. at K. R. sq., Q. at Q. R. sq., Rooks at K. R. seventh, and K. seventh sq., Knights at Q. B. third, and Q. B. eighth sq., Pawns at K. R. second, and K. Kt. third sq.

BLACK.—K. at Q. R. sq., Q. at K. B. seventh sq., R. at K. seventh sq., Q. B. at Q. Kt. fourth sq., Kts. at Q. R. third, and K. B. sixth sq., Pawns at K. R. fourth, K. Kt. fifth, Q. fifth, Q. B. third, Q. Kt. second, and K. R. second sq.

White to Checkmate in five moves.

1. Kt. ch.—P. takes Kt.; 2. R. to K. R. eighth sq. ch.; 3. Kt. takes B. ch.; 4. Q. takes Kt. ch., and R. Mates.

No. XV.—By W. B.

WHITE.—K. at Q. Kt. third sq., Q. at Q. sixth sq., R. at Q. B. seventh sq., Pawns at Q. B. fourth, Q. B. sixth, Q. Kt. second, and Q. R. third sq.

BLACK.—K. at Q. R. fourth sq., Q. at K. R. seventh sq., Rooks at their sq., Q. B. at K. B. sixth sq., Kts. at Q. fourth, and Q. R. second sq., Pawns at K. Kt. seventh, K. fourth, and Q. Kt. third sq.

White to Checkmate in six moves.

1. R. takes Kt. ch.; 2. Q. to Q. Kt. fourth sq. ch.; 3. P. takes Kt. ch.; 4. P. checks; 5. K. to Q. R. third sq., and then Mates with P.

No. XVI.—By W. B.

WHITE.—K. at K. sixth sq., Q. at Q. seventh sq., R. at K. B. fifth sq., and P. at K. Kt. fifth sq.

BLACK.—K. at K. R. sq., R. at K. Kt. second sq., and K. R. P. unmoved.

White to Mate with P. in six moves, without taking P.

1. R. ch.; 2. R. takes R. ch.; 3. Q. checks at K. B. seventh sq.; 4. K. to K. B. sixth sq.; 5. Q. to adv. K. B. sq. chg., and then Mates with P.

No. XVII.—By W. B.

WHITE.—K. at K. Kt. sq., Q. at K. R. fifth sq., R. at K. sq., K. B. at Q. B. fourth sq., Kt. at K. Kt. fifth sq., K. R. P., K. Kt. P., K. B. P., and Q. R. P. unmoved.

BLACK.—K. at K. Kt. sq., Q. at Q. B. seventh sq., Rooks at K. B. sq. and Q. R. sq., Q. B. at Q. B. sq., Kt. at Q. B. third sq., K. R. P., K. Kt. P., K. B. P., Q. P., Q. B. P., Q. Kt. P. and Q. R. P. unmoved.

In this position, Black having the move, advanced Q. P. two sq. on which White Mates in seven moves.

No. XVIII.—By W. B.

WHITE.—K. at Q. Kt. sq., Q. at Q. fifth sq., R. at K. R. second sq., Kt. at K. B. fourth sq., Pawns at K. fourth, Q. B. second, and Q. Kt. third sq.

BLACK.—K. at K. Kt. second sq., Q. at Q. R. sixth sq., Rooks at K. Kt. sq. and Q. sq., K. B. at Q. fifth sq., Pawns at K. R. second, K. B. fourth, and Q. Kt. fifth sq.

White undertakes to Mate in eight moves.

1. R. ch.—K. to R. sq. (best); 2. R. takes R. ch.; 3. Q. takes B. ch.; 4. Q. to adv. Q. sq. ch.; 5. Q. to K. B. sixth sq. ch.; 6. Q. to adv. B. sq. ch.; 7. Kt. ch., and then Mates with Q.

No. XIX.—By W. B.

WHITE.—K. at K. B. sixth sq., R. at K. third sq., K. B. at K. fourth sq., Pawns at K. R. third, K. Kt. fifth, K. B. fourth, and Q. fifth sq.

BLACK.—K. at K. Kt. sq., K. R. at home, Pawns at K. R. second, Q. second, Q. fifth, Q. B. fourth, Q. Kt. fifth, and Q. R. sixth sq.

White to Checkmate in nine moves.

1. B. takes P. ch.—K. takes B., for if he move K., you play R. to K. seventh sq., and then Mate in four moves; 2. R. ch.; 3. R. to adv. K. sq. ch.; 4. R. takes R. ch.; 5. K. to K. B. seventh sq.; and then advances K. Kt. P., &c.

No. XX.—By W. B.

WHITE.—K. at K. Kt. sq., Q. at Q. Kt. second sq., R. at K. B. sq., Q. B. at K. Kt. third sq., Pawns at K. R. third, Q. B. fourth, Q. Kt. third, and Q. R. second sq.

BLACK.—K. at Q. R. sq., Q. at K. Kt. third sq., R. at K. Kt. sq., Pawns at K. R. fifth, Q. B. fourth, Q. Kt. third, and Q. R. third sq.

In this position, White wins as follows:

1. Q. to K. Kt. second sq. ch.; 2. B. ch.—K. takes B.; 3. R. ch.—K. moves; 4. R. takes R. and wins.

No. XXI.—By W. B.

WHITE.—K. at K. B. third sq., Q. B. at K. R. fourth sq., Kt. at K. B. fourth sq., Pawns at K. R. third, K. Kt. second, K. B. second, and Q. R. third sq.

BLACK.—K. at K. Kt. second sq., R. at K. second sq., Pawns at K. Kt. third, K. B. fourth, Q. fourth, Q. Kt. fifth, and Q. R. fifth sq.

Black, having the move, took P. with P. in order to make a Queen, but White wins by scientific play.

1. B. takes R.—P. advances; 2. B. to Q. B. fifth sq.; 3. B. ch. K. and Q., and wins obviously.

No. XXII.—By W. B.

WHITE.—K. at adv. Q. B. sq., Rooks at Q. R. sq., and Q. Kt. fifth sq., Kt. at Q. R. third sq., Pawns at K. R. second, K. Kt. third, and Q. B. fifth sq.

BLACK.—K. at Q. R. second sq., Q. at K. B. fourth sq., Rooks at K. third, and Q. B. third sq., K. B. at Q. B. second sq., Pawns at K. R. second, K. Kt. third, and Q. R. third sq.

White to draw the Game.

1. R. ch.; 2. R. ch. at R. seventh sq.; 3. Kt. ch., then takes P. with R. chg., and gets a perpetual check with Kt.

No. XXIII.—By F. L. S****, Esq.

WHITE.—K. at Q. sq., Q. at K. B. second sq., R. at K. R. sq., K. B. at Q. third sq., Kts. at K. Kt. fourth, and K. fifth sq., Pawns at K. Kt. third, Q. B. fourth, and Q. Kt. third sq.

BLACK.—K. at K.Kt. sq., Q. at Q.Kt. fifth sq., Rooks at K.B. and Q. R. sq., Bishops at K. Kt. fourth, and K. third sq., Kt. at Q. B. third, K. R. P., K. Kt. P., K. B. P., Q. Kt. P., and Q. R. P. unmoved.

White to give Checkmate in eight moves.

1. B. takes P. ch. ; 2. Kt. ch. ; 3. B. takes P. dis. ch.—If he interpose B., you take B., and then ch. with Q. at Q. Kt. second sq., therefore he moves K. ; 4. B. ch. ; 5. B. to K. B. fifth sq. dis. ch.—If he move K., you take Q. B. with B., and if he interpose K. B., you take B. with R., &c.

No. XXIV.—By HIRSCH VON SILBERSCHMIDT, OF BRUNSWICK.

WHITE.—K. at K. R. sq., Rooks at adv. K. and adv. Q. B. sq., Knights at K. Kt. second, and Q. R. sq.

BLACK.—King at Q. second sq

White to Mate with the Rook which is at adv. Q. B. sq., in seven moves, on condition of only moving that R. once, and not moving the other R. or King, at all.

1. Q. Kt. to B. second sq. ; 2. Q. Kt. to Kt. fourth sq. ; 3. K. Kt. to K. third sq. ; 4. K. Kt. to Q. B. fourth sq. ch. ; 5. K. Kt. to Q. R. fifth sq. ; 6. Q. Kt. to Q. R. sixth sq., and Mates next move.

No. XXV.—By SILBERSCHMIDT.

WHITE.—K. at K.Kt. sq., Q. at Q. third sq., Rooks at Q. B. sq., and Q. R. seventh sq., K. B. at home, K. R. P. and K. B. P. unmoved.

BLACK.—K. at Q. B. sq., Q. at K. R. fifth sq., Rooks at K. R. and Q. sq., Kt. at Q. second sq., Pawns at K. B. second, Q. B. third, and Q. Kt. second sq.

White to Checkmate in five moves.

No. XXVI.—By SILBERSCHMIDT.

WHITE.—K. at his sq., Q. at Q. B. third sq., Rooks at Q. B. second, and Q. Kt. second sq., Bishops at K. fourth, and Q. second, Kt. at Q. fourth sq., Pawns at K. Kt. second, K. B. third, and Q. R. fourth sq.

BLACK.—K. at Q. R. second sq., Q. at Q. R. sixth sq., Rooks both at home, K. B. at K. second sq., Kt. at Q. sq., Pawns at K. Kt. third, K. B. third, K. fourth, Q. Kt. second, and Q. R. third sq.

White to Mate in seven moves.

1. R. takes P. ch. ; 2. Kt. to Q. B. sixth sq. ch. ; 3. Q. to Q. R. fifth sq. ch. ; 4. B. takes Kt. ch. ; 5. Kt. takes K. P. ch., &c.

No. XXVII.—By SILBERSCHMIDT.

WHITE.—K. at K. Kt. second sq., Q. at Q. third sq., R. at Q. fourth sq., Bishops at K. B. fourth, and K. fourth sq., Kt. at Q. B. fifth sq., Pawns at K. B. second, K. third, Q. Kt. fourth, and Q. R. fifth sq.

BLACK.—K. at Q. Kt. sq., Q. at K. R. fifth sq., Rooks at Q. B. third, and adv. Q. R. sq., Q. B. at Q. Kt. second sq., Kts.

at K. Kt. fourth, and Q. R. sq., Pawns at K. R. fourth, K. Kt. fifth, Q. B. second, Q. Kt. third, and Q. R. second sq.

White Mates in seven moves with Q. Kt. P.

1. R. ch. ; 2. Kt. to Q. seventh sq. ch. ; 3. K. B. takes R. ch. ;
4. Q. Kt. P. ch. ; 5. Q. R. P. ch., &c..

No. XXVIII.—By ZOEGA DE MANTEUFEL, OF LEIPZIG.

WHITE.—K. at Q. R. sq., Pawns at K. Kt. sixth, K. B. fifth, K. fifth, and Q. fifth sq.

BLACK.—K. at K. R. sq., P. at Q. R. seventh sq.

White to Mate with K. B. P., without taking P., or making a Queen.

1. K. B. P. advances ; 2. Q. P. advances—K. to B. sq. ; 3. Q. P. advances ; 4. K. P. advances ; 5. K. P. advances ; 6. Q. P. becomes a Bishop ; 7. K. P. becomes a Kt. ; 8. B. to K. seventh sq. ; 9. Kt. to K. Kt. seventh sq. ; 10. Kt. to K. sixth sq. ; 11. B. to Q. sixth sq. ; 12. B. to K. fifth sq. ; 13. B. to Q. fourth sq., and Mates next move with K. B. P.

No. XXIX.—By MANTEUFEL.

WHITE.—K. at Q. B. fifth sq., R. at Q. B. sixth sq., Kts. at K. R. fifth, and Q. sixth sq., Pawns at K. Kt. seventh, K. B. sixth, K. fourth, and K. sixth sq.

BLACK.—K. at Q. sq., Pawns at K. R. third, K. Kt. seventh, and K. seventh sq.

White to Mate the Black K. on Bl. K.'s fourth sq., in five moves.

1. Kt. to Q. Kt. seventh sq. ch. ; 2. K. B. P. ch. ; 3. R. to Q. B. seventh sq. ch., then ch. with Kt., and Mates with R.

No. XXX.—By MANTEUFEL.

WHITE.—K. at Q. Kt. third sq., K. B. at K. sixth sq., Pawns at Q. seventh, and Q. R. fourth sq.

BLACK.—K. at Q. R. fourth sq., and P. at Q. Kt. third sq.

White compels Black to Mate with P. in twenty-eight moves.

1. P. queens ; 2. K. to Q. Kt. fourth sq.—K. to Kt. second sq., as best ; 3. Q. to adv. Q. B. sq. chg. ; 4. K. B. to K. B. seventh sq. ; 5. Q. to Q. B. fifth sq. ch.—K. to R. third sq. ; 6. Q. to Q. B. sixth sq. ch. ; 7. Q. R. P. advances ; 8. Q. to Q. seventh sq. ; 9. K. B. ch. ; 10. Q. to K. B. seventh sq. ; 11. Q. R. P. advances.—K. to Q. sq. ; 12. Q. R. P. advances ; 13. Q. to adv. K. sq. ch. ; 14. P. becomes R.—K. to Q. third sq. ; 15. R. to adv. Q. sq. ch. ; 16. Q. to Q. seventh sq. ch. ; 17. K. B. to Q. Kt. third sq. ; 18. K. to Q. R. third sq.—K. to Kt. third sq. ; 19. R. to Q. B. eighth sq.—K. to Q. R. third sq. ; 20. R. to Q. B. sixth sq. ch. ; 21. Q. to K. sixth sq. ; 22. K. to R. second sq. ; 23. K. to R. sq. ; 24. B. to Q. R. second sq.—K. to Q. Kt. fourth sq. ; 25. Q. to Q. fifth sq. chg. ; 26. R. to Q. B. fourth sq.—K. to Q. R. sixth sq. ; 27. Q. to Q. B. sixth sq. ; 28. B. to Q. Kt. sq.—P. Mates.

No. XXXI.—By MANTEUFEL.

WHITE.—K. at K. R. sq., Bishops at K. R. seventh, and Q. B. sq., Kts. at Q. fourth, and Q. fifth sq., Pawns at K. R.

second, K. Kt. sixth, Q. sixth, Q. B. sixth, Q. B. fifth, and Q. R. fifth sq.

BLACK.—K. at K. B. sq., Q. at K. R. sixth sq., Rooks both at home, K. B. at Q. R. sixth sq., Knights at K. B. sixth, and Q. Kt. second sq., Pawns at K. R. fourth, K. Kt. fifth, K. fourth, Q. Kt. third, and Q. R. third sq.

White to Mate with P. at Q. B. fifth sq.

1. Q. B. checks; 2. Kt. to K. B. sixth sq. chg.; 3. Kt. to K. sixth sq. chg.; 4. Q. P. checks; 5. Q. B. P. ch.; 6. P. takes P.—Mate.

No. XXXII.—By MANTEUFEL.

WHITE.—K. at K. Kt. sq., Q. at Q. Kt. eighth sq., Q. R. at home, Bishops at K. R. and adv. Q. sq., K. R. at K. B. fourth sq., Kts. at K. sixth, and Q. seventh sq., Pawns at K. Kt. third, Q. fifth, Q. B. third, and Q. Kt. second sq.

BLACK.—K. at Q. R. third sq., Q. at Q. Kt. sixth sq., Rooks at K. R. third, and Q. R. fifth sq., Bishops at K. B. sixth, and adv. Q. B. sq., Kts. at K. fifth, and Q. seventh sq., K. R. P., K. Kt. P., and Q. R. P. unmoved.

White to Checkmate with Q. Kt. P. in six moves.

1. Kt. from Q. seventh sq. to Q. B. fifth sq. ch.; 2. Kt. to Q. B. seventh sq. ch.; 3. K. R. takes R. ch.—Kt. takes R.; 4. Q. takes Q. R. P. ch.; 5. Q. to Q. B. fifth sq. ch., and Mates next move.

No. XXXIII.—By MANTEUFEL.

WHITE.—K. at K. fourth sq., Rooks at K. R. seventh, and Q. B. fourth sq., Kts. at Q. B. fifth, and Q. R. fourth sq., K. B. P. and K. R. P. unmoved.

BLACK.—K. at Q. sq., R. at adv. Q. sq., Kt. at K. sq., Pawns at K. Kt. third, and K. second sq.

White to Checkmate with either P. in seven moves.

1. Kt. to Q. Kt. seventh sq. ch.; 2. Kt. to Q. Kt. sixth sq. ch.; 3. R. to Q. B. sixth sq. ch.—R. interposes (A.); 4. Kt. to adv. Q. sq. ch.; 5. Kt. to Q. fifth sq. ch.; 6. Kt. to K. B. seventh sq. ch., &c.

(A.) Kt. interposes; 4. Kt. to adv. Q. sq. ch.; 5. Kt. to Q. seventh sq. ch.; 6. Kt. to K. sixth sq. ch., &c.

No. XXXIV.—By MANTEUFEL.

WHITE.—K. at adv. Q. sq., Q. at Q. Kt. fourth sq., R. at Q. Kt. sixth sq., K. B. at Q. fifth sq., Kt. at Q. Kt. fifth sq., Pawns at Q. sixth, and Q. B. sixth sq.

BLACK.—K. at Q. R. sq., Q. at K. R. second sq., R. at K. B. second sq.

White to Mate with Q. P. in five moves, without moving K.

1. Q. to Q. R. fifth sq. ch.; 2. R. ch.; 3. P. ch.—R. takes P.; 4. Q. takes R. ch., and then Mates.

No. XXXV.—By MANTEUFEL.

WHITE.—K. at K. B. sixth sq., Q. at Q. Kt. sixth sq., R. at Q. R. third sq., Kt. at Q. fourth sq., Pawns at K. Kt. second, fourth, and fifth sq.

BLACK.—K. at K. R. sq., and Pawns at K. R. second sq., and K. Kt. third sq.

White to give Checkmate in eleven moves, with P. at K. Kt. second sq., and not to take either of the adverse Pawns.

1. Q. to K. sixth sq.—K. R. P. two sq. (A.); 2. R. to K. R. third sq.—K. to R. second sq.; 3. Q. to adv. Q. B. sq.; 4. Kt. to K. B. fifth sq.; 5. P. goes on, chg.; 6. P. ch.; 7. Q. to Q. B. fourth sq.; 8. Q. to K. second sq. ch.; 9. K. to K. B. fifth sq., and Checkmates next move.

(A.) If Black play this P. only one sq., the Mate is forced by a very similar process in eleven moves. With the foregoing key, the solution ought not to be difficult.

No. XXXVI.—By F. VON MAUVILLON.

WHITE.—K. at K. third sq., Q. at Q. R. sixth sq., Rooks at K. B. third, and adv. Q. sq., Q. B. at Q. Kt. fourth sq., Kts. at K. B. sq., and Q. fourth sq., Pawns at K. Kt. second, K. Kt. third, Q. third, and Q. B. third sq.

BLACK.—K. at K. B. third sq., Q. at K. R. fourth sq., Rooks at K. Kt. third, and Q. B. seventh sq., Bishops at K. Kt. sq. and Q. R. second sq., Knights at K. Kt. second, and Q. Kt. fourth sq., Pawns at K. third, K. fourth, K. B. fourth, K. Kt. fourth, and K. R. fifth sq.

White to Checkmate in five moves, or Black to Checkmate in eight moves.

No. XXXVII.—By MAUVILLON.

WHITE.—K. at Q. Kt. third sq., Q. at K. second sq., Rooks at Q. Kt. second, and adv. Q. sq., K. B. at K. R. sq., Kts. at adv. Q. B., and adv. Q. Kt. sq., P. at Q. B. third sq.

BLACK.—K. at Q. Kt. fourth sq., Q. at K. Kt. eighth sq., Rooks at Q. R. and Q. R. second sq., Bishops at K. and Q. fourth sq., Kt. at Q. B. fifth sq., Pawns at Q. B. fourth, and Q. Kt. third sq.

White to Checkmate in six moves, or Black to Checkmate in three moves.

No. XXXVIII.—By MAUVILLON.

WHITE.—K. at Q. B. sq., Q. at Q. sq., R. at K. Kt. fifth sq., K. B. at adv. K. sq., Q. Kt. at home, Pawns at K. B. third, K. third, Q. B. second, and Q. R. second sq.

BLACK.—K. at Q. B. fifth sq., Q. at K. R. fifth sq., Rooks at K. R. seventh, and K. R. third sq., Bishops at K. R. second, and Q. third sq., Pawns at K. B. fifth, K. fourth, Q. fifth, and Q. B. sixth sq.

White to Checkmate in four moves.—Mauvillon gives this position to be solved in five moves, but I have, throughout this Chapter, generally preferred following the example of the best writers, in not always reckoning every useless interposition of a Piece as a move.

1. Q. takes P. ch.; 2. B. to K. B. seventh sq. ch.; 3. P. ch., &c.

No. XXXIX.—By MAUVILLON.

WHITE.—K. at Q. R. third sq., Q. at Q. sixth sq., Rooks at K. R. second, and K. R. sq., Bishops at K. sixth, and Q. B. seventh sq., Pawns at K. Kt. fifth, Q. fifth, Q. B. fifth, and Q. R. second sq.

BLACK.—K. at K. Kt. second sq., Q. at Q. fifth sq., Rooks both unmoved, Bishops at K. sq., and Q. Kt. sq., Kts. at Q. sixth and Q. R. second sq., Pawns at K. Kt. third, K. B. second and third, Q. B. fifth, and Q. Kt. second sq.

White to Mate in five moves.

No. XL.—From DAMIANO.

WHITE.—K. at K. fourth sq., R. at Q. R. seventh sq., Kt. at K. fifth sq., and Q. B. at Q. second sq.

BLACK.—King alone at K. third sq.

White to Checkmate in three moves.—A very beautiful position.

No. XLI.—Founded on DAMIANO.

WHITE.—K. at K. B. third sq., Q. at Q. seventh sq.

BLACK.—K. at adv. Q. Kt. sq., P. at Q. Kt. seventh sq.

White to Checkmate in four moves.

1. Q. to Q. sq. chg.; 2. Q. to Q. R. fourth sq. chg.; 3. K. to K. second sq.; and then Mates by playing Q. to Q. sq.—White may also win in four moves, beginning by moving K.

No. XLII.—By MANTEUFEL.

WHITE.—K. at Q. sixth sq., Q. at Q. seventh sq., Q. R. at home, K. B. at Q. fifth sq., Kt. at Q. B. fifth sq., Pawns at K. R. third, K. Kt. second, and Q. Kt. sixth sq.

BLACK.—K. at Q. Kt. sq., Q. at K. R. second sq., Rooks at K. R. sq., and Q. sq., B. at K. B. third sq., Pawns at K. R. fourth, K. Kt. third, and Q. Kt. second sq.

White to Checkmate in three moves.

No. XLIII.—From DAMIANO.

WHITE.—K. at Q. sq., Rooks at K. Kt. and Q. B. sq.

BLACK.—King alone at Q. sixth sq.

White to Checkmate in four moves.

1. R. to K. Kt. fourth sq.; 2. R. ch. at Q. B. third sq., then loses a move, and mates with the latter R. at K. B. third sq.

No. XLIV.—By MAUVILLON.

WHITE.—K. at adv. K. B. sq., Q. R. at home, Q. B. at adv. Q. Kt. sq., Kt. at K. Kt. fifth sq., Pawns at K. B. third, Q. B. seventh, Q. Kt. fifth, and Q. R. fourth sq.

BLACK.—K. at K. R. sq., Pawns at Q. Kt. third, and Q. R. fourth sq.

White undertakes to Checkmate with B. in six moves; without moving the B., or making a second Q.

1. Kt. to K. sixth sq.; 2. R. ch.; 3. K. to K. seventh sq.; 4. K. to K. B. seventh sq., then checks with R. &c.

BLACK.—K. at K. R. second sq., R. at Q. B. sixth sq., P. at Q. Kt. fifth sq.

White to move and win.

No. L.—By MANTEUFEL.

WHITE.—K. at K. Kt. sq., Q. at K. B. seventh sq., Bishops at K. B. sq., and K. third sq., Kt. at adv. K. sq., Pawns at K. B. fourth, Q. sixth, Q. Kt. third, and Q. R. fourth sq.

BLACK.—K. at Q. R. sq., Q. at K. R. fourth sq., R. at K. R. second sq., Q. B. at Q. Kt. second sq., Kt. at K. Kt. sq., Pawns at K. Kt. third, K. B. third, Q. Kt. third, and Q. R. second sq.

White to win.

1. Kt. ch.; 2. Q. to K. eighth sq. chg.; 3. Kt. ch.—K. to Kt. second sq.; 4. K. B. ch.—K. takes Kt.; 5. Q. takes B. ch.—R. interposes; 6. Q. takes R. ch., and Mates next move.

No. XLI.—Founded on DAMIANO.

WHITE.—K. at K. B. seventh sq., Q. at Q. B. sixth sq., R. at K. R. fifth sq., Q. B. at K. Kt. third sq., Kt. at Q. B. seventh sq., P. at K. sixth sq.

BLACK.—K. at Q. B. sq., Q. at Q. Kt. sixth sq., Rooks at K. Kt. fifth sq., and K. fifth sq.

White Mates with P., without taking any Piece.

1. Kt. to Q. fifth sq. dis. ch.; 2. R. ch.; 3. B. ch., and P. Mates.

No XLII.—From DAMIANO.

WHITE.—K. at K. R. sq., R. at K. R. seventh sq., Knights at K. B. sixth sq., and Q. R. second sq., P. at Q. Kt. fifth sq.

BLACK.—King alone at Q. R. sq.

White engages to Checkmate the Black King in six moves, on Black's Q. Kt. second sq.

1. R. to Q. B. seventh sq.; 2. Q. Kt. P. advances; 3. Kt. to Q. Kt. fourth sq.; 4. Kt. to Q. seventh sq. ch.; 5. R. to Q. B. eighth sq. ch.; 6. R. to Q. Kt. eighth sq., giving Checkmate.

THE END.

